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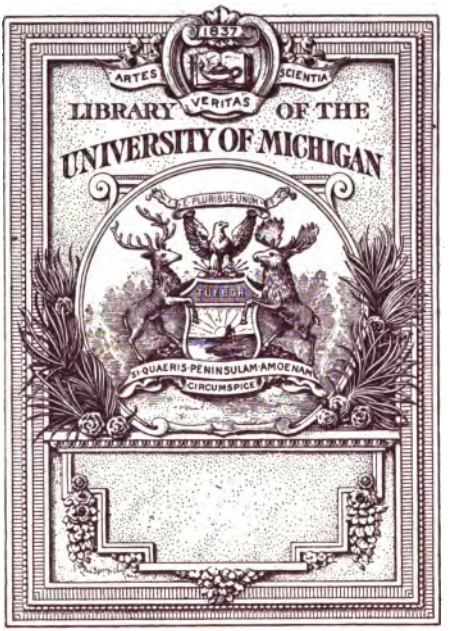
Manual of Descriptive Annotation for Library Catalogues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MANUAL

OF

DESCRIPTIVE ANNOTATION

FOR

LIBRARY CATALOGUES.

BY

ERNEST A. SAVAGE,

CHIEF LIBRARIAN, WALLASEY PUBLIC LIBRARIES; LATE BOROUGH LIBRARIAN, BROMLEY, KENT.

With Chapter on Evaluation and Historical Note by

ERNEST A. BAKER, M.A.,

CHIEF LIBRARIAN, WOOLWICH PUBLIC LIBRARIES; AUTHOR OF "GUIDE TO BEST FICTION," ETC.

"Manifestly the Public Libraries ought to be equipped for serious reading.... The first business would be to get 'Guides' to various fields of human interest written, guides that shall be clear, explicit bibliographies."—*H. G. Wells: Mankind in the making.*

LONDON:

LIBRARY SUPPLY COMPANY,

1906.

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PREFACE.

IT is proposed in the following pages to explain the leading principles of descriptive annotation as applied to books and their cataloguing, and to draw up a code of rules for the application of such principles. Up to the present scarcely any attempt has been made to simplify annotation by formulating an adequate set of rules. It has even been argued that rules are but indifferent aids to the annotator, who must depend on his exact habits, his grasp of detail, and his literary ability. An argument of this kind is hardly worth considering. Book-cataloguing is the listing of books for convenience in finding them, and the describing of them accurately, and all librarians agree with the late Mr. Cutter in saying that "some of the results of experience may be best indicated by rules" (Rules, 4th ed., pref.). Book annotation—at any rate descriptive annotation or analysis, as dealt with in these pages—is simply an extension of cataloguing: it is an art truly enough, not a science; but the results of the experience of English and American annotators "may be best indicated by rules." Indeed, wherever good annotative work is done, rules of some kind have either been drawn up on paper, or have been drilled into the heads of annotators by a chief who has mentally formulated them. To this argument, hortation, or literary hot-gospelling, which sometimes takes the place of analysis, is an exception; so also is evaluation, which can only be attempted by those few men who combine with adequate knowledge, a fine critical sense, a judicial temper and catholicity of taste. In analysis, much indeed does depend on the intellectual fitness of the annotator, but literary

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ability, without method, may even be a snare for the annotator, leading him to pay far too much attention to the "style" of his annotation, and so to include in it interesting but irrelevant detail, and to take little care not to omit essentials. The mean between the two extremes of literary and natural ability and the mechanical following of rules produces the most concise, most lucid, and most truly descriptive annotations.

The reader should clearly understand that only popular libraries—that is to say, general circulating and reference libraries, as distinguished from libraries specifically and principally intended for scholars—have been kept in mind in the following pages. This fact will explain the omission of rules relating to certain bibliographical points which ought to appear in the annotations to the catalogue of a scholars' library.* Moreover, notes relating to the various editions sold by publishers at the time of annotating, and references to reviews, such as are given in the "A.L.A. catalog, 1904" and the A.L.A. "Booklist" have not been provided for, because they would not be included in the catalogues of popular libraries. Then again, evaluation, or criticism, is subordinated to description, as it should be in a reader's annotation, according to Mrs. S. C. Fairchild and other evaluators. But it is believed that the field of annotation for popular libraries, and, apart from criticism, which defies codification, for independent guides to readers, is fairly well covered.

The manual has not been published without misgiving on my part. Its imperfections are manifest, but are due, not so much to lack of time and care, as to the fact that continuous work upon it was never possible. But some

* The printed catalogue cards of the Library of Congress—specimens of which may be seen at the Library Association Library—afford examples of the provision of bibliographical information.

account of methods of annotation is needed, and it is hoped that this attempt to fill the gap will be of some service.

I have to thank Mr. James Duff Brown, chief Librarian, Islington Public Libraries, for help continuously and freely given. He read the MS. and the proofs, and his criticism served to rectify mistakes, and to suggest many improvements. Mr. Ernest A. Baker, M.A., has also read the proofs, and I am particularly grateful to him for kindly relieving me of the evaluation chapter and the historical note, with which his knowledge of, and sympathy with, the subject so admirably qualify him to deal. To Mr. Anderson H. Hopkins, Librarian, Carnegie Library of Pittsburgh, Mr. Melvil Dewey, late of the New York State Library, and Miss Alice B. Kroeger, of the Drexel Institute, I am indebted for much valuable information, which has been vouchsafed with the courtesy and kindness English librarians have learned to expect from their American confrères. Lastly, I would acknowledge my obligations—the extent of which he and I only know—to my late chief, Mr. L. Stanley Jast, of the Croydon Libraries.

ERNEST A. SAVAGE.

NOTE.—§§ 136, 154, and 158 have been deleted during revision.

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PART I.

GENERAL CONSIDERATIONS.

MANUAL

OF

DESCRIPTIVE ANNOTATION.

CHAPTER I.

DEFINITIONS.

1.—THE following definitions should be borne in mind by the reader:—

Annotation is the term applied to all processes of describing the leading features and ideas of books in a succinct manner, whether by analysis or criticism or both together.

The purpose of annotation, used in conjunction with classification and cataloguing, is the accurate and impartial exposition of books. Accurate and impartial evaluation (assuming that such is possible) is exposition. Accurate and unbiassed analysis is exposition. But annotation deliberately designed to attract readers, without regard to their various mental capabilities, to read books, simply as books and not as varying treatments of diverse subjects, is not exposition but hortation. Thus, to write of Darwin's "Origin of species" as "an epoch-making book, which every educated man ought to read; really written for specialists, but may be read with interest by the intelligent general reader" is not exposition, because it is untrue: a man may be educated without reading the "Origin," and only a particular class of "intelligent general reader" could read the book with interest. The rule to bear in mind is that an annotation, to be truly expository, must at the same time attract the people who can read the book, and

discourage those who cannot read it from the attempt. "The note," writes Mrs. S. C. Fairchild, "should as a rule be written for the people to whom the book will appeal, not primarily to discourage those who ought to be warned against it. In other words the quality of the note should be positive, not negative." This does not seem to be the proper view to take in regard to readers' annotations at all events. Do not hold any readers in view at all; if the author intends his book for certain readers, say so, but otherwise avoid the positive quality of the annotation, because you may be fitting the book to the wrong people by the positive quality, or what Mrs. Fairchild calls its "come-and-read-me-air." Confine your attention to the book. Describe the book's subject, define its scope and indicate the treatment of the subject, "reproduce its atmosphere," and if the work be conscientiously and accurately done, the book will, by such means alone, be fitted to the readers it will suit.

2.—*An Annotation* is the term used to denote the whole of the matter descriptive of a book apart from the simple catalogue entry, and it consists of several parts or notes.*

The simple entry comprises heading, title (*i.e.*, title proper, and second part of title or sub-title) and imprint. Notes in explanation of the details of entry, whether included in the entry or in the annotation following the entry, come within the scope of this book.

3.—A *Note* is the term applied to any part of an Annotation.*

* These definitions are purely arbitrary, but will be found useful in practical work, if consistently adhered to. Throughout this book, whenever the word annotation is used, the whole of the matter added to, or following, the simple entry, is referred to; whenever the word note is used only a part of the annotation is meant.

4.—The *Author Note* is that part of an annotation relating solely to the author and his preparation and qualifications for his work.

5.—The *Subject Note* is that part of an annotation summarizing the specific topic or topics, theory or theme of a book.

6.—The *Treatment Note* is that part of an annotation which indicates the manner in which the author has dealt with his subject—the readers he had in view, his standpoint, and so forth.

7.—The *Relation Note* is that part of an annotation designed to show the relation of a book to other books upon the same subject.

8.—The *Editing Note* is that part of an annotation which summarizes the principal details of the plan upon which the editor has worked in preparing a new edition of a work, or in compiling a work of reference.

9.—The *Bibliographical Note* is that part of an annotation summarizing the facts relating to the history and conditions of publication of the book.

An *Added Note* is one added to an original annotation at a later date in order to qualify certain statements in such annotation. Usually such notes are appended during a revision of stock, and are dated.

10.—*Description.*—A Descriptive Annotation is a non-critical analysis of the leading ideas and features of a book. Descriptive annotation is sometimes called synoptical or analytical annotation.

11.—*Evaluation* is the appraisal, or comparative estimate, of the worth of a book in relation to its subject.

12.—*Expert Evaluation* is evaluation by specialists, or by an editorial board of experts, or body of experts working in collaboration with an editor or editorial board.

13.—*Simple reviews evaluation* is evaluation by means of quotations from the reviews of books in various periodicals of standing.

14.—*Composite reviews evaluation* is the term applied to the process of combining the opinions of several authoritative reviews of the same books into single annotations, each of which purports to convey the mean of the various judgments.

15.—For annotative purposes books may be divided into two classes—the **literature of power,** which includes all imaginative works (prose-fiction, poetry, the drama, and so forth) and the **literature of knowledge,** which includes informative books in such classes as science, history, philology, etc. No sharp dividing line exists between the two broad divisions: "a vast proportion of books . . . lying in a middle zone, confound these distinctions by interblending them . . . where threads of direct instruction intermingle in the texture with these threads of power, this absorption of the duality into one representative *nuance* neutralises the separate perception of either" (De Quincey). Nevertheless, for practical purposes, these terms are convenient, because they distinguish two literatures requiring somewhat different treatment, so far as annotation is concerned. Moreover, no other terms are so comprehensive or so well-known and understood.

CHAPTER II.

LITERATURE OF KNOWLEDGE.

16.—When a book deals with a subject that does not require explanation, and in a way which is fairly obvious from its title, the full catalogue entry is sufficient to describe it. Thus the entry,

> Jones, R. Elementary algebra to the binominal theorem; with exercises and answers: for London University matriculation students, 1906.

is self-explanatory, and only requires an annotation if the author has attempted to deal with his subject in an entirely fresh way. Books of this kind, however, do not amount to ten per cent. of the whole literature of knowledge in a popular library: the remainder call for description supplementary to the titles—for annotations which analyse them and distinguish them from other books on the same topics. Unless reasons of economy forbid, the catalogue or bulletin of a popular library should give such information, according to the degree in which it seems necessary. The late Mr. Cutter's dictum: "The notes should characterize the best books only: to insert them under every author would only confuse and weary" (Rules, 4th ed., p. 105) is not now generally accepted. There are other ways of marking so-called best books, if it is thought fit to do so. The "best" books are those which are best suited to a reader's purpose, and only the reader knows precisely what his purpose is. Assuming that all the books in a library are fairly

trustworthy, we are only called upon to describe them as truly as may be: then the reader is able to judge for himself whether certain books are what he wants or not.

Let us proceed to deal with the annotation of the literature of knowledge in detail.

The Author.

The qualifications of the author must be the subject of particular care. Any qualification, whether good, bad, or indifferent, which the author particularly refers to, is a qualification worthy of note. For example, if an author writes a description of Belgium and the Belgians, and states that he spent four weeks in that country for the purpose of his book, we must regard as worthy of note a qualification which will make the average intelligent reader realise at once the necessarily superficial and hasty character of the work. True, the annotator may take up the critic's caustic pen, and label the book straightway "superficial and hasty." But the intelligent reader before mentioned may regard this criticism as a little bit gratuitous on the annotator's part, and may even be disinclined to credit a statement made, without reasons being given, about what seems to be an interesting book. Take such an example as G. W. Steevens' "The Land of the dollar," which may be annotated as follows:—

> *Author* spent two months in United States in autumn, 1896, whilst Presidential campaign and election were in progress. *Describes* the voyage, New York, monetary questions, the navy, State conventions, politics, W. J. Bryan, Philadelphia, Chicago, the South, the Pacific slope; with chapters on: Food and drink, A Strike, Among the Mormons, The Heathen Chinee, Business, Anti-England. *Published* first in "Daily Mail" (1896).

The book may be "brilliant and suggestive," as described

by some reviewers; but, in this case also, the reader will realise the value of observations made by a two months' visitor upon such an expanse of territory, and upon so many topics of the first importance. Naturally, account must always be taken of the reading which has been accomplished by the author to correct or confirm his observations, because sometimes the amount of preparatory study is considerable. But it is always advisable to note, as exactly as possible, what personal knowledge has gone to the making of a descriptive work, because a book which is entirely, or almost entirely, the outcome of first-hand observation is invariably fresher, and usually more valuable than a midnight-oil study.

17.—Sometimes, however, the author does not state his qualifications, perhaps because he believes them to be well known. The annotator should not assume that none exists, but should make certain before omitting the author note, which serves to distinguish original books from "pot-boilers." "Pot-boilers" are not so described here in a condemnatory sense; they are hack-work without freshness and depth of thought, and for that reason should be distinguished from original work, if it is possible to do so; but many of them are lucid, accurate, and very useful compilations by journalists. To such books no author notes are required.

The annotator, of course, cannot detail an author's experience, but he can, as a rule, give the leading feature of it, or a good testimonial to it. A writer on popular government is known to have studied and written upon that subject for thirty years—the leading feature of his experience is its known length. Or an author is professor of geology at Oxford University—that is a testimonial to his fitness to write on geology. Or an author is conser-

vator of forests in Nigeria—that is a testimonial to his knowledge of forestry. Notes of residence amongst the people or in the locality described, activity amidst the events narrated, and long practice in the methods of work explained, often do more to fix the value of books in relation to their subjects than any other part of the annotation. Indeed, Mr. E. A. Baker writes: "If we could always state in full the qualifications of an author to write his book, there would often be no need for any further estimate of its value and authority."

The Subject.

18.—The subject note carries on the individualising work begun by the author note. To individualise a book successfully in regard to its subject, one must not only classify it under the narrowest subject heading possible, but must clearly describe the specific subject, the nature and limitations of the subject matter. Take, for example, such a work as Kearton's "With nature and a camera." The first step towards accurately defining the scope of the book is the class-mark, 598.2, which is the Dewey number for "birds." We take other steps in the note. The second step is: the birds are wild fowl, there being but one chapter on cage-birds. The third step brings us to: Wild fowl in the Hebrides, particularly in St. Kilda, and duck-decoying in East-Anglia; with chapters on catching cage birds on Brighton Downs, and on nests, eggs, and young. The fourth step brings us to: the photography of wild fowl, &c. So we get a subject note of this kind:—

> The photography of wild fowl in the Hebrides, particularly in St. Kilda, and of the methods of decoying ducks in East Anglia, and catching cage birds on Brighton Downs. *Chapters* on nests, eggs, and young.

Thus the subject-matter is accurately described, and no reader will fail to see how completely the book is distinguished from other books in class 598.2. Whatever else is omitted, the subject note should never fail to comprise the principal feature or features distinguishing its book from other books. Whatever is new—a new theory or new information—should be pointed out—above all, when the new matter materially affects the treatment of the subject. Specially important is it to note valuable matter or features which the reader will not expect to find in a book, which the title and class-mark do not cover; conversely, what is adequately described in the title or class-mark should not be noted—two simple rules which even experienced annotators are apt to violate.

The Treatment.

19.—The attitude of the author towards his subject next requires consideration. Scarcely two writers on any subject coincide in theory or practice, although their aims may be identical. Librarians are unanimous in their desire to distribute good books as widely as possible, but not two in the country hold precisely the same views as to the way in which this may be accomplished. If there were four modern text-books of library economy, a distinct bias would appear in each, if the authors were earnest, thinking men. This is the case in all callings, and all studentship. But a word of warning may be given. Only the principal standpoint must be noted. If the author discusses his subject from almost all points of view, it is better to say so than to enumerate them. For example:—

JASTROW. Study of religion.

Discusses religion historically, and [from the standpoint of ethics, philosophy, mythology, psychology, history, and culture].

The part in square brackets is of doubtful utility, or at least badly expressed. According to this, religion is discussed from all standpoints save science, and one may be sure science is covered by the word "culture." This enumeration is also responsible for some tautology, for what is the difference between "discussing religion historically" and discussing it from the standpoint of history? The viewpoint of a writer is only of significance when it gives either a narrower or a clearer survey of a subject.

20.—The treatment note should also take into account the readers held in view by the author, and the preparation they must undergo before they can comprehend its subject matter. An instance can be cited illustrating the desirability of differentiating the treatment of subjects. Two books on the same topic were catalogued together in an annotated list, and the annotation to one pointed out that the treatment was non-mathematical, whilst the second annotation stated that mathematical knowledge up to a certain point was required from the reader. The result was to be expected. The former was frequently called for, whilst the latter was only borrowed at rare intervals. A good example of the value of indicating the author's treatment of his subject is afforded by the "A.L.A. Catalog, 1904," in class 541, Theoretic chemistry, to which Walker's "Introduction to physical chemistry" is assigned. There are various kinds of "introductions": this introduction, however, is described as "specially suited for brief undergraduate courses." The treatment is descriptive, and not mathematical. So that, in this catalogue, in class 541, the only "brief, descriptive and non-mathematical introduction to theoretic chemistry, as usually required for undergraduate courses," is Walker's book. Again, consider some rather more difficult examples. History does not lend itself to

very pronounced differences of treatment, but it is always possible to include some note distinguishing one book from another.

BRIGHT. History of England [449-1901]. New ed. 5v. *Coloured maps.* 1904.

Author: Lecturer on history, Balliol, New and University Colleges, Oxford. *Treatment:* A text-book very full on matters of fact; generally praised for accuracy and impartiality. *Read also* Green's "Short history" (942G51) which would serve as commentary on this.

GARDINER. Student's history of England [to 1885]. 3v. *Illus.* 1892.

Author: Professor of modern history, King's College, London; declined regius professorship, Oxford, 1894. *Treatment:* Deals largely with social and intellectual development as well as fully with politics. Illustrations very numerous, and lend much interest to narrative. *Contains also* many genealogical tables, summaries of leading dates; books recommended for study. A text-book for younger students than Bright's "History" (942B).

GREEN. Short history of the English people [to 1873]. *6 coloured maps.* 1902.

Treatment: Author's theory of history was that it could be properly understood only if constitutional, intellectual, and social side were treated as fully as political side. A commentary for the general reader rather than a text-book. *Bibliographies* at chapter heads; chronological tables. *Refer to* Tait's "Analysis" of this history, (942T21); also see Green's expanded "History," 8v. (942G46).

HUME. BREWER. The Student's Hume, [B.C. 55-A.D. 1878]. *Illus. Coloured maps.* 1884. *Student's Manuals.*

Professor Brewer has abridged original (published 1754-61), revised it in accordance with results of modern research, and continued narrative from 1688 to 1878. *Treatment:* Political

and philosophical: not full on institutions and social progress; original had strong Tory bias. "Occupies an important place" between Green (942G) and Bright (942B)—C. K. Adams.

LINGARD. BIRT. History of England. Abridged and brought down to accession of Edward VII. [B.C. 55-A.D. 1900]. Pref. by Abbot Gasquet. 1903.

Standpoint: "Remains authority for reformation from side of the enlightened Roman Catholic priesthood."—*Dictionary of National Biography.* Bias mainly appears in omission of facts adverse to author's position. *Published* first, 1819-30.

The Editing and Bibliographical Notes.

21.—The editing note is of little value if it does not state clearly the character and scope of the editorial matter, which varies considerably in different books. The only means of distinguishing two editions of a classic author is to analyse the editors' work. Coleridge and Prothero's edition of Byron is an example of very thorough editing indeed: historical, geographical, personal allusions are fully explained, variant readings are given, also full bibliographical information, full general indexes and an index of first lines, as well as several important appendices. Moore's edition of the poems has short notes on obscure allusions, on topography, and sparse notes on variant readings; full historical notes at ends of volumes (sometimes at ends of poems); an index, but not one of first lines; and no bibliographical information worth mentioning. The differences are considerable and very material.

These are examples of explicative editing. Sometimes the editing is supplementary to the original, as in the case of Kearton's edition of White's "Natural history of Selborne," wherein much new and more modern information is vouchsafed, in confirmation or correction of what

White wrote. Special care should be taken to draw attention to editing of this kind.

Sometimes, especially in the case of cheap editions of the classics, the editing is merely nominal. The weakness or inadequacy of editing, which consists perhaps of a short preface by a well-known writer who lends his name to the edition, should be exposed by a short note clearly defining its limits.

22.—The bibliographical note provides for the inclusion in the annotation of facts relating to the history and conditions of publication of books, especially important books. It is always well to note the source and basis of a book, unique features in format or printing, numbered copies, changes of title and so on. Some of these points are mainly of interest and service to the staff of the library, but others all do a little towards fitting books to their readers.

23.—All information in annotative work must be set down particularly and exactly. Each annotation ought to be constructed of as many hard, incontrovertible facts as possible. For example, vague statements in the author note about a writer's "well-known interest" and "long experience" (without indicating how long) are not admissible. The subject note is rather too frequently invertebrate. Consider the following:—

WILKINSON. Command of the sea.
Favours a drastic and far-reaching reform in our naval administration.

A reader will expect to be told something of the nature of the reform proposed. Just as easy and more satisfactory to the reader is it to say that the author favours "the appointment of a responsible director of the Navy as

recommended by the Hartington commission," instead of making a vague statement about a "drastic and far-reaching reform," and so failing to distinguish the book from the many books proposing "drastic reform" in the navy.

24.—Another example of inexactness of statement shows that the result may be almost ridiculous. In the chapter on "Relative description" the desirability of relating a book written from one point of view to another written from a different point of view is urged. This is sometimes done. For example:

GIBBON. Decline and fall of the Roman empire.
Deals with the growth of Christianity, the doctrine and history of early church, and the conduct of Roman government towards Christians from reign of Nero. Written with strong bias.

Now, towards which side was the bias—towards Christianity or the Romans? The essential fact is omitted. Curiously enough the same catalogue couples another book with Gibbon, and again omits the essential fact in the annotation to it:—

SHEPPARD. Fall of Rome.
Brings out with great clearness the way in which the new nationalities were evolved out of the confusion resulting from the invasions and breaking up of the old empire. The author's religious point of view is the opposite of Gibbon's.

And Gibbon's is not stated—that is, we know nothing about either Sheppard's or Gibbon's standpoints, save that they are opposite!

25.—The omission of dates, and of explanations of the significance of some of them, is another type of inexactness. For example:—

WALLACE. Darwinism.

A popular re-statement of the theory of natural selection embracing later researches than Darwin's own works.

This is well enough so far as it goes, but a little more particularity is necessary. The following would be better :—

Re-statement of theory of natural selection, embracing researches made between 1872 (when 6th edition of Darwin's "Origin of species" was published) and 1889, and answering objections urged in meantime.

The dates are of the first importance: many things happened between 1872 and 1889, and much more bearing on evolution has happened since 1889, beyond which year Wallace's book does not go.

26.—Again, consider this annotation to Jack London's "People of the abyss":—

A picture of the lives of the poorest of the poor in the East-end of London; written from the American point of view.

This note is accurate, so far as it goes. But how has Mr. London drawn his picture? Has he made a systematic survey of a part of the East-end in much the same way as Mr. Charles Booth did? Or is he an American journalist who has read up his subject, and made a few note-taking raids into slumdom? No, he has not worked upon either of these lines. For two months he actually lived the life of the East-end poor, and a note stating this circumstance distinguishes the book from its congeners on London poverty by assigning it to a small class of "amateur casual" books.

Discrimination between essentials and non-essentials is, above all, necessary. Only facts germane to the subject of

a book should be included in an annotation. If a man write upon Free Trade, it is clearly inessential to describe him as an eminent novelist, or a renowned naturalist; when an author writes upon some specific scientific subject, his B.Sc. degree should not be deemed a qualification for doing so, but he must have undertaken systematic investigations into the subject of his work, or he must occupy a prominent position among the students of it. The following annotation, and annotations like it, are to be regarded as not essential:—

DEECKE. Italy: the country, people, institutions.
Contains much useful information.

Sometimes a lengthy annotation will hide the significance of the essential fact, whilst a brief annotation will make it plain. The annotator will find many reviews which describe books the more clearly and distinctively because the reviewer is limited in the matter of space, and is therefore obliged to confine his attention to the points which matter.

27.—A few examples of typical annotations to quite ordinary books will fittingly close this chapter:—

EIDLITZ. Nature and function of art, more especially of architecture.

Author (1823-96) was prominent architect of New York City. *Subject:* Two thirds of his book is given to architecture, pure and simple, ideas, monuments, construction, proportion, treatment of masses, style, &c. The rest deals with definitions of art. *Object*: Mainly, to show how the present condition (1881) of architecture may be changed, and the art made living and creative again.

APPLETON AND CO. Appleton's annual cyclopædia and register, 1876-1902. New series, v. 1—third series, v. 7, whole series, v. 16-42. 1885-1903.

Surveys political, military, ecclesiastical, commercial, financial, literary, scientific, and industrial affairs; gives statistics, contemporary biography. Forms annual supplement to "American cyclopædia," (Lo31). Cumulative index to new series, v. 1-10, 1876-1885, in v. 7-10; to v. 13-20, 1888-95, in v. 13-20; to third series in v. 1-7. Formerly entitled; "American annual cyclopædia." Publication ceased, 1902.

SHEPHEARD-WALWYN. Nature's riddles.

Subject: Struggle for existence. Author attempts to solve riddle: "How is it that weaker species do not become extinct?" by describing weapons and natural means of protection of beasts, reptiles, birds, and insects, particularly the caterpillar. *Treatment:* popular.

FISCHER. The Discoveries of the Norsemen in America.

Author: Professor of geography, Jesuit College, Feldkirch, Austria; has made minute investigation of all materials relating to vexed question of what the Norsemen discovered, as to which many historians (including Bancroft [973 B.]) have been sceptical; in 1901 he found the long-lost world map of Martin Waldseemuller (1507 and 1516), part of which is reproduced in this book. Has *bibliography.*

RICHMAN. Appenzell: pure democracy and pastoral life in Inner-Rhoden: a Swiss study.

Author: ...

Subject: Appenzell is a canton of Swiss Confederation, containing within itself "almost every charm of nature—romantic Alps, hills, valleys, green meadows, and picturesque villages."—Pref. Scenery, climate, history, contemporary life are dealt with in this vol. By "pure democracy" is meant the Landesgemeinde, an assembly every freed man above 18 must attend.

CHAPTER III.

LITERATURE OF POWER.

28.—In most annotated catalogues the entries of poetical and dramatic books are treated as adequately as the entries of the literature of knowledge. Prose fiction is not so consistently treated. In the "A.L.A. Catalog, 1904," the Finsbury P.L. "Quarterly guide," the Croydon P.L. "Reader's index," the Pittsburgh P. L. "Bulletin," and other publications, prose fiction is treated with the same fulness as other literature. But in some American lists, and in the Huddersfield P.L. "Supplementary catalogue," fiction is not annotated; in the Bishopsgate Inst. "Descriptive catalogue," bulky as it is, the notes to fiction are exceedingly brief and sparsely given, and other catalogues adopt this brief method,* as in the following examples:—

LINCOLN. Partners of the tide. [Cape Cod life.]
AUSTIN. Isidro. [Old California.]
ROBERTS. Mademoiselle Mori. [Italian revolution, 1848.]
MERRIMAN. The Velvet glove. [The Carlists, Spain, 1870.]

The question is then: Should the entries of novels be annotated or not?

* Of course, very brief annotations are better than none at all.

Experience has proved that people are led by annotated entries to read books which they have never had the slightest intention of reading before, and librarians have been sorely tempted to annotate non-fiction, and to leave prose fiction undescribed, in the hope of reducing the issue percentage of the latter class. This effect of annotation has given rise to the misconception that its purpose is to induce people to read the less popular literature. (See § 1.) A pressing need of economy in catalogue printing has served to strengthen this view of the aim of annotation. But it must be patent to every librarian that guidance is as necessary in the choice of novels as in the choice of other literature. Nowadays prose fiction occupies a position of very considerable importance in life, simply because many of the most intelligent and learned men and women of the time make it a vehicle for discussing social and political questions, which would never come within the purview of hundreds of thousands of readers if dealt with in any other form of literature. Mr. Jonathan Nield, and other writers, have successfully vindicated the value of the historical novel as a means of imparting a knowledge of the main tendencies and developments of history. As Mr. Nield says, "the general forces of the period" may be "placed before us in such a way as to drive home the conviction that, be the historical inaccuracies of detail what they may be in the eyes of this or that specialist, the picture *as a whole* is one which, while it rivets our attention as lovers of romance, does no injury to the strictest historic sense." This opinion is shared by the National Home Reading Union, by the Board of Education in regard to its examinations for teachers, and by other authorities. The influence of the novel then is enormous, and to neglect to guide thousands of people to read it aright in order to induce a few of them to cease reading

it, or simply for reasons of economy, is illogical and exceedingly ill-advised.

29.—There is one legitimate means of economy in annotating prose fiction, which is described in the code, §102. Another possible economy consists in classification. The classification of knowledge literature cuts down annotative work; *e.g.*, Hugh Miller's "Testimony of the rocks," if classified in Dewey's 215, is annotated up to a certain point by the class mark, and we must continue the annotation from that point; whereas, if the book be not classified, we must put the entire description of the book, apart from the title, into the annotation. It follows therefrom that the closer, or the more minute the classification, the shorter may be the annotations. Now, if some satisfactory method of classifying prose fiction were devised, the annotation of this class would be cut down in the same way. For example, we find in Mr. E. A. Baker's (Derby) "Handbook to prose fiction," about a dozen novels grouped together under the heading "Jacobite Rebellion, 1745," whereas in an ordinary alphabetic author and title catalogue the same information must be given a dozen times over, in different places in the catalogue. Again, in the Philadelphia P.L. "Catalogue of prose fiction," the compiler has been enabled by means of the classification to group together books under a heading like "Historical English (Civil war and commonwealth)." A very short annotation to each book, together with such a class or subject heading, suffices to describe the book.

30.—The Literature of Knowledge presents material lending itself admirably to analysis: it conveys certain information in a certain way, and one may summarize such

information in annotations, and indicate the manner of imparting it, with some exactitude. On the other hand, the literature of power comprises material which does not lend itself to analysis to anything like the same extent: its information is incidental, fragmentary, not always trustworthy, whilst its appeal is principally to the emotions, and the power of such appeal is the measure of its greatness.

31.—The question which an annotation to an imaginative work must answer is this—how can we suggest the character of the book without disclosing the nature of its action? The reader goes to the literature of knowledge for information, and the annotator does well in precisely outlining the scope of the information obtainable. But a work of the imagination is read for its artistry, for its appeal to the emotions, and, as the appeal is more powerful for being strange and surprising, it is clearly wrong to analyse such appeal or to outline the narrative which is the basis of the appeal. We must be content to suggest the character of the book, and the nature of its action. Indeed, so far as two words can describe the difference between the two kinds of annotation one might say that non-fictional annotation should be descriptive, and the fictional suggestive. Naturally, on occasion, this broad rule must be modified, but the wisdom of the distinction seems borne out by titles, which, in general, are descriptive in the Literature of Knowledge and not descriptive (but often suggestive) in the case of imaginative works.

32.—But although it is easy to say that we must respect the narrative and only suggest its character in an annotation to an imaginative work, it is not so easy to hit upon proper methods of doing this. Perhaps we may get at

the truth by first showing what kind of annotation will not do.

Ex. (*a*) :—

A matrimonial tangle. The husband goes for a voyage for his health, loses his memory, and marries again; while his wife—thinking him dead—also marries.

Ex. (*b*) :—

As a young barrister, a future judge seduces a girl, commits manslaughter and permits his best friend to suffer for the crime. Afterwards he lives the life of a good and upright man, with occasional twinges of conscience, till the friend is released from prison and forgives him, whereupon the judge makes public confession and dies.

33.—These annotations would seem to be due to want of thought as to the effect they will have upon the reader. In each example the whole story—the course of the action, and, except in (*a*), the ending—is disclosed. If, after reading (*b*), a reader should borrow the book, he will look for all the principal events in the story, one by one, in their proper order—he will expect the seduction and the manslaughter, the good and useful life, the twinges of conscience, the forgiveness of the wronger by the wronged, and he will set his nerves to bear the shock of the judge's public confession and his death. It will be like reading the story again. And, in truth, it is a second reading—the freshness of the story is gone. This is unfair to readers and authors alike.*

* Even in a guide to the general body of readers—a guide which is not a library publication—the annotator scarcely seems justified in giving the plot of a novel. Some guide-makers resemble Charles Lamb in finding it a "task" to follow the thread of a new story and a pleasure to re-read an old one, and they fail to realise that ninety out of every hundred readers enjoy narrative.

34.—Do not therefore disclose the plot, the course of action, of an imaginative work. The reader will neither expect nor like it. But we can offer him substantial assistance with notes, written under strict limitations, on the characters, the setting, the theme, and the period of the story.

The Author.

35.—In annotating the literature of knowledge the author note is almost invariably of importance. In the literature of power it may be worth much, or very little, or nothing at all. Knowledge, observation, imagination, and personality are all essential to literary work, but whereas knowledge and observation are the leading qualifications in the one class of literature, imagination and personality are all important in the other class. Imagination and personality are the two indescribable qualifications. We may indeed recognize that personality is more potent than imagination in one writer, as for example, Meredith, or that imagination dominates personality in another writer, as in the case of W. B. Yeats, but men of the acutest intellect differ, and always must differ in their analyses of these qualifications, and an author note, which attempts to describe them in a few lines is of little practical value—that is why we must regard them as indescribable so far as annotation is concerned.

36.—Even in regard to the setting of fictional works, an author's qualifications or lack of them is not always of consequence. A writer of sea stories may be a sailor, and we may perhaps state the fact; still, excellent novels of this type have been written by landsmen who are almost quite ignorant of navigation and life afloat, and such books are enjoyed even by sailors, who are fully alive to the errors which abound in them. On the other hand Sir Walter

Scott was deep-read in the history of chivalry and in historic lore of all kinds: his "Ivanhoe" bears the impress of this accuracy of knowledge on nearly every page, but despite this accuracy, critics have urged that it by no means conveys the spirit of the age. The main point is—"Ivanhoe" is a fine story. In poetry, drama and fiction an idea finely treated, an episode brilliantly described, a good yarn told well, and a few finely-conceived characters, even in an ill-constructed tale, are desiderata beside which every other consideration goes for almost naught.

37.—But in certain cases an author note may be of value. When a writer has produced a series of novels, all or nearly all with the same setting, and when it is known that this writer has an extensive first-hand knowledge of this setting, then by all means make a note of the fact. If the environment of his stories is such a prominent feature as to call forth a special monograph on it, then refer to such monograph. Or if the author be of such importance as to be the subject of a critical monograph or monographs, refer to them, or if preferred to what is considered the best of them. But from notes of this kind it is scarcely wise to depart—we get on very unsafe and uncertain ground.

Environment.

38.—By environment is meant the locality in which the action of the story takes place, and the life of that locality, the class of society, pleasures, industries, politics of the people surrounding the principal actors. The environment should only be noted when closely associated with the story. Thus, a story may be wholly enacted in London, and yet include a series of events which might be transferred to New York with scarcely any material alteration in those parts of the story which purport to be descriptive

of the city. Sometimes the scene changes from one locality to another frequently, no great part of the action taking place in any one spot, and as a general rule in such cases mention of the localities is hardly required. There are exceptions: Stevenson and Osbourne's "The Wrecker" would be a common "blood and thunder" detective story if it were transferred from the scenes which are so splendidly described in it—the Bohemian life of the Quartier Latin, the glimpse of ascetic Scotland, the quick transition to the feverish energy of business life in San Francisco, thence to the glamour and savagery of the Pacific Isles, and finally to the home surroundings of an ancient English family.

Period.

39.--Little need be said about the period of the story, except to emphasize the importance of being as exact as possible. Novels and plays are often written to satirize the crazes of the hour—as for instance the æsthetic and new woman movements of a few years ago—and it is essential to give the correct dates, or as close approximations to them as possible. Often such loose expressions as "sixteenth" or "seventeenth century" are used when it is possible to say "1560" or "about 1560" or "1675-80." Thus, in one annotation we get "Transylvania, 17th cent.," as the period note to Jokai's "'Midst the wild Carpathians," whilst in another we find "Transylvania, 1666, to last years of Turkish rule, 1680-90," which is much better.

The Theme.

40.—The mainspring of the action can usually be determined without trouble, even in the crowded pages of "Vanity fair." But there are exceptions; "Pickwick

papers" is episodic, and includes no theme of any importance, the strength of the book being in the humorous adventures, and the curious people engaged therein. Only a few words are necessary to the theme note. For example, in "Nicholas Nickleby" the mainspring of the plot is "the active antagonism of Nicholas and his uncle Ralph, the usurer"; in Besant's "Beyond the dreams of avarice" the theme is sufficiently described as "the evils of colossal wealth."

41.—With certain books, the question as to whether we are to be frank or not with regard to the theme is difficult to answer. Mr. Cutter ("Rules for a dictionary catalogue," 4th ed., p. 105) writes: "Dull and morally bad books should be left in obscurity," but such a statement ignores the real crux of the question. To begin with, "morally bad" books, if put into the library at all, are so restricted in circulation as scarcely to need annotation at all. But many books are in general circulation which, although not morally bad, have objectionable themes or describe objectionable incidents. The question whether such books do harm to young readers or not cannot be discussed here, but the fact that the majority of parents decidedly object to their children reading them concerns us very much. Three courses may be taken in annotating them: (1) to describe the theme baldly, or (2) to use one of the many phrases so clearly ambiguous, or (3) to leave the theme unmentioned. Some librarians incline to (1) and (2). Mr. E. A. Baker writes: Books like these "are in every library; they are read by honest men who believe that these social problems must be discussed, but it is not desirable that they should be picked up by women and young people in ignorance of their contents. To let them pass without note would be mischievous." (*Library World*, v. 2, 181.)

42.—The contrary view is taken by Mr. L. S. Jast: Most librarians, he writes, will prefer to leave "questionable books in the obscurity of silence. To say that a book is 'not written for girls' schools' . . . must really be frightfully tantalising to any normally built school-girl. One would think a little knowledge of human nature . . . . would show the utter unwisdom, to say nothing of the rather comic effect, of such warnings." (*Library World*, v. 2, 208). For the catalogues of popular libraries the latter view seems the sounder, because the public would probably object to Mr. Baker's plain-speaking, whilst no great danger of these books accidentally falling into young people's hands will be run if attention is not drawn to their peculiarities.

Characters.

43.—The principal characters in a novel or drama should be noted for two reasons (1) because they are well-known apart from the work, or (2) because they so clearly suggest the nature of the story. The names of such characters as Becky Sharp, Codlin and Short, Captain Cuttle, Quilp, Squeers, Micawber, Uncle Toby, and the like, are familiar to many people who have not read the stories in which they play their parts, and, if put in the note, they will often awaken a livelier interest in some of the best fiction than would the mention of any other fact. The nature of the action may be indicated by pithy descriptions of the principal characters taking part in it. Thus in the case of the Zenda novels, we make the following note :—

> *Principal characters*: Rudolf Rassendyll, the chivalrous hero and double of the weak and dissolute King of Ruritania, the Queen, who loves Rudolf, Rupert of Hentzau, intriguing against the King, and Sapt, the chancellor, and comrade of the hero.

This note, when read in connexion with the notes on the environment and the theme, will very clearly characterize the story.

44.—We will now give a few examples of annotations built upon the method just described.

HARDY. Hand of Ethelberta.

Scene: Wessex (Dorset), especially Anglebury (Wareham), Sandbourne (Bournemouth), Corvsgate Castle (Corfe Castle); also London, Rouen. *Theme*: Brains *versus* caste prejudices. *Leading characters*: Ethelberta, a cultured and not very selfish adventuress of lowly birth, her rustic relations, and her lovers, Christopher the musician, the grim and cynical Neigh, the impressionable Ladywell, and Lord Mountclere, the rake.

For author note see § 183, 184. This note can possibly be improved upon, but examples are taken where they can be found. It suits our purpose. It is suggestive. It suggests interest to the many people who are acquainted with the locale. Its theme suggests interest to the people who like discussions relating to social classes. The enumeration of the characters is suggestive—the collocation of a cultured adventuress, her lowly relations, and her four lovers of divers characters, promises the reader some very interesting situations indeed, but at the same time reveals to him nothing of the course of the story, or of its ending—nothing of its surprises or its incidents.

45.—Consider another example:—

FREYTAG. Debit and credit.

Scene: Prussian Silesia, 1848, commercial centres. *Theme:* The middle and trading classes as the pillars of the state. *Leading characters:* An energetic, honourable business man contrasted with a nobleman representing the weak and idle aristocracy, quite devoid of business instincts.

What will be the effect of this note upon readers? It will attract those who know Prussia, and are interested in her industrial progress. It will attract all those who are interested in social problems relative to commerce and labour. It will attract the many readers who have a predilection for stories with a commercial environment—for such business scenes as those in "The Wrecker," "The Market place," and "Fromont jeune et Risler aîné." On the other hand it will repel all who dislike novels with a purpose, because in describing the environment, the theme, the characteristics of the protagonists, it shows that a purpose exists and what it is. Yet, like the annotation to Hardy, it respects the story. It neither outlines the action nor discloses its termination.

46.—Take a third and final example.

PHILLIPS. Herod.

Scene: Jerusalem 30–29 B.C. *Theme*: The murder of Aristobulus, at Herod's command; enveloping action, the war between Mark Antony and Octavius, and intrigues with Rome. *Leading characters:* Mariamne, sister of Aristobulus and Herod's queen, Herod, and Cypros and Salome, intriguing against Mariamne. *See* Whiston's "Josephus," (935J) p. 416.

This annotation achieves the end of the annotator of the Literature of Power just as well as the preceding examples; that is to say, it suggests the character of the drama, without disclosing the story.

47.—Having thus dealt with practicable methods of suggesting the character of imaginative works, we are called upon to consider whether the descriptions might not be rounded off by the use of certain terms, which, whilst critical, border more closely upon expressions of fact

than expressions of opinion. Thus, the word "humorous," used in connection with the works of W. W. Jacobs and Anstey, is almost an expression of fact; but in the phrase, "one of the most humorous of recent publications," opinion predominates, and the opinion may or may not be true; whilst, in using such a phrase as "one of the most humorous of recent publications, some of the comic scenes recalling Dickens," the annotator strengthens his expression of opinion, the truth of which will very likely be impugned. The moral is that it is unwise for the annotator in a popular library to go beyond such safe expressions—expressions which, after all, are quite sufficient—as "sensational," "tragic," "tragi-comic," "amusing," "a comedy," "a comedy of manners," and the like. But if he is of opinion that frankly critical expressions are essential to the annotation of imaginative works, he will be well advised to take them from a recognized guide.

CHAPTER IV.

JUVENILE LITERATURE.

48.—THE annotation of Juvenile Literature presents no more difficulty than the annotation of other books: the same rules apply: but the annotations should differ somewhat in style and treatment.

To whom are such annotations to be addressed? It has been argued rather tritely, and without exceptions being stated, that they should be addressed to the children. Surely this depends (1) on the kind of catalogue containing the annotations and (2) on the age of the children. The Pittsburgh "Graded and annotated catalogue of books for use in the public schools," now (1905) out of print and undergoing revision, has been regarded in England as an ideal catalogue for young readers. The annotations, especially, are simply written. But this catalogue, Miss Frothingham (§ 83) writes, was not intended for children, but for the teachers. Again, the same library's "Annotated catalogue of books in the home libraries and reading clubs" is primarily intended "to meet the special needs of these volunteer [home library] visitors, who have little time to read the children's books." (Preface to catalogue.) At the same time the simple language of the catalogue suggests that children are intended to use it. Indeed, this is the case. The annotations "were [also] designed to attract and interest children." (Miss Frothingham.) It is tolerably

certain that children under fourteen will not understand the arrangement of the catalogue, which is graded, nor be able to employ its pressmarks (such as "j790B343w," "jW213gp"). Presumably this arrangement is designed for the convenience of the home library visitors. The annotations perhaps help children, who read them without regard to the arrangement. Possibly home library visitors may find the annotations useful to read aloud to the children, who will choose their books by means of this oral delivery of the entries.

49.—The Pittsburgh catalogues and similar publications compel us to come to the conclusion that the more complicated the catalogue the less is the need for very simple language in the annotations. But in short lists, which are much more suitable for children's use, we think the only satisfactory rule is as follows :—Address all annotations of books for children under ten years of age *to teachers and parents*, and make the language of the annotations to books for older children *match the language of the book.* Under no circumstances should the language of the annotation be *simpler* than the language of the book. The annotator cannot then go very far wrong.

50.—In some libraries it is the practice to note in the annotation whether books are suitable for boys or girls. In other libraries the books are divided into two sections, one for girls, the other for boys. Mr. Nield, in his "Guide to historical novels," 3rd ed., does not divide his Juvenile Books into two parts, but simply marks those with a pronounced girlish or boyish tendency. The result is that many—very many—are not marked at all, and are therefore to be regarded as suitable for both girls and boys. Most librarians will favour Mr. Nield's practice. But Mr. Nield's abbreviations "G" and "B," which he employs

to mark girls' and boys' books respectively, are not clear enough for use in a catalogue intended for juvenile readers. It is far better, though much longer, to put "For boys," or "For girls," or "For boys and girls." Or, as another alternative, in a printed catalogue for juveniles the signs G and B may be safely used, provided a note in explanation of them is printed at the foot of every page.

51.—So far as possible, each book should be fitted to children able to read it. Theoretically it appears a good plan to group books into several grades, and in a general note to define, as carefully as may be, the intelligence necessary to the understanding of the books in each group. Thus, no matter what age a youngster may be, his teacher or parent may find for him a book suited to his intelligence. Practically such a plan would not work very satisfactorily. The children's librarians at Boston Public Library, where a big work is done with juvenile readers, grade by age. Three grades are recognized: (1) "the upper grammar" grade; (2) the intermediate; (3) the primary. Books are allocated to these grades as the ages of the children actually using them may suggest; the grading or classification thus being based on use, the only way of obtaining anything like a satisfactory result. But here's the rub: "Two numbers are frequently given, showing the book's prolonged usefulness through more than one of these divisions." The tendency is towards the indefinite. In Sargent's "Catalogue of historical fiction for young readers" "the letters a, b, c . . . have been attached to most [!] of the titles to show, in a general way, to what class of young readers they are best adapted, (a) designating works suitable for youth from twelve to eighteen, (b) those for children from eight to twelve, and (c) those for the youngest readers." Some of the books

are marked with two letters. Here again the tendency is to be very indefinite. The best practice is then to grade by age, to have only a few grades, and even so not to assign definitely each book to but a single class. If the juvenile list is not divided into grades, the age of the child for whom each book is suitable should be given in the note, but the age divisions should be wide: as, for instance, in the case of Mr. Sargent's book. Probably, it would be better to divide the (a) class into two divisions, (i.) fifteen years to eighteen years, (ii.) twelve years to fourteen years, but then two "age letters" would be more frequently required.

52.—It will be well, perhaps, to caution the annotator against a fault which he is liable to commit, especially if he be an enthusiast—the fault of exaggeration, which seems to be regarded as pardonable when children's reading is in question, the aim being to make an impression upon the young mind at all costs. For example :—

> Story of one of the boldest men who ever sailed the seas, a man who could undauntedly fight on with his ship aleak and afire in a dozen places, his guns silenced and a hundred mutinous prisoners ready to spring upon him from below.

Even if the annotation tell only the bare truth, it is scarcely in good taste.

The distinctly personal tone should not be adopted. Thus :—

> You will find this book interesting. It will tell you all about your country's history, and the way your countrymen, etc.

This familiar tone would not be used in annotation for adults, and youngsters should not be made to suffer it. The example given above is not of annotative simplicity but of annotative pap.

CHAPTER V.

RELATIVE DESCRIPTION.

53.—Our progress in individualising books is taken in three steps:—

(1) Classification.

(2) Annotation of Relatives (i.e., practically pointing out the existence of a class within a class by means of notes exactly descriptive of the nature of the relation).

(3) Annotation of Collaterals (i.e., annotation in full of all the works under the class heading).

All the books grouped together under a class heading are collaterals. Amongst them are certain books which are relations. Thus all the books usually grouped together in Dewey's class 291, Comparative and general mythology, are collaterals, but two among them, Frazer's "Golden bough" and Lang's "Magic and religion" are closely related, because the latter is mainly a criticism of the former. Again, in the same class, Cox's "Mythology of the Aryan nations" is related to Lang's "Modern mythology" and Max Müller's book on the same topic. The following table shows these relations more clearly:—

Class.	*Relations.* (Classes within class.)		*Collaterals.* (Individualised by full annotation.)
291. (Comparative and general mythology.)	FRAZER.....	COX.....	COX. Mythology of Aryan nations.
			DE KAY.
		.....	FRAZER. Golden bough.
			GOBLET D'ALVIELLA.
			HEWITT.
			KASTNER.
			KEARY.
	LANG.....	.....	LANG. Magic and religion.
		LANG.....	LANG. Modern mythology.
			LETHABY.
		MÜLLER....	MÜLLER.
			MURRAY.
			PHILPOT.
			VIGNOLI.
			WHITE.

Relative description provides for linking together such relations and thus permits closer classification than the classification tables.*

54.—But there may also be relations which, according to our methods of classification, are not collaterals. For example, Hawthorne's "The Blithedale romance" consists largely of "idealised reminiscences of the famous 'Transcendental Picnic,' the communistic settlement at Brook Farm," the original of Zenobia being possibly Margaret Fuller, and of Miles Coverdale Hawthorne himself. Thus it is a close relation of the books in 335.9, Socialistic communities, by Codman, Russell, and Swift on the Brook Farm experiment, and its annotation should refer to them, and *vice versâ*. Again, Wallace's "Geographical distribution of animals" in class 591.6 should be referred to the book in which the theory it develops was first propounded, namely, Darwin's "Descent of man," in class 575. Annotations for the most important historical novels might—and it seems very desirable that they should—have references to the historic account of the events upon which the story turns. This kind of relative description is of great importance, as it makes up in some degree for the shortcomings of our classification schemes.

55.—The principal object of the relation note is to encourage readers to pursue the course of study which they have begun. Thus a reader drawing Avebury's "Scenery

* In the future the arrangement of books under class headings will be less and less frequently alphabetical. Interdependent and like books ought to be put together. All elementary treatments of a subject should be put together; similarly popular treatments. The convenience of an arrangement of this kind is enormous; unless it is done a classed catalogue is not entirely a *catalogue raisonné*. No difficulty will be experienced in finding the entry of a particular book if an adequate author index is provided.

of England" will also draw Marr's "Scientific study of scenery," if he has another ticket, or will make a note of Marr with the idea of borrowing it later on. Even if books are entered side by side in a classed catalogue, they should be compared if they lend themselves to it; for this reason: a reader may not be inclined to read all the books classed together under a heading, but he would most probably borrow a book of that class which is expressly compared with the one he has just read.

56.—Full relative description cannot be carried out in annotating unclassified prose fiction.

For example, if the entries of two books written upon the same theme, and describing the same period, are arranged separately in the catalogue, any differences or distinctions in the two annotations are by no means so clear as when the entries are placed side by side. Mr. E. A. Baker puts this view very clearly in a controversial article in the "Library World," v. 2 : 178. "In dealing with the possessions of a particular library which could not be regarded as fully representative of the history of fiction, I still think the classified scheme would be of most use to readers. One immense advantage it affords is that all novels depicting a certain period are grouped together; Fielding is offered as a commentary on Besant and Reade; Madame d'Arblay and Goldsmith as correctives to Thackeray and Weyman. . . Many books, again, are of no intrinsic value except for the light they throw on particular times or places."

The great difficulty is the lack of a classification of fiction which is anything like satisfactory. Mr. Baker's classification in the Derby Handbook was admittedly a makeshift; the Philadelphia P.L. catalogue scheme is no more.

57.—*Reading courses.*—The reading course is a neat and effective mode of collecting relation notes, and printing them immediately beneath the heading in a class catalogue, or writing them upon a catalogue card which precedes all other cards on the subject in the subject catalogue. Or rather, it does more than collect the relation notes or references to *related* books—it brings together in due order the books in the class proper to begin, continue, and complete a course of study, relating the introduction to the manual, the manual to the monograph, and the monograph to its relatives, if such exist. Usually criticism is introduced into reading courses; indeed, the selection and ordering of the course is criticism; but one can avoid entering upon critical details.

For example:—

ELECTRICITY AND MAGNETISM.

"*Course of reading.* Begin with JENKIN, or the fuller introduction of THOMPSON. Then read NOAD. MAXWELL is 'elementary' in name only. The nature of electricity is discussed in the philosophic treatise of LODGE. For a short popular exposition, treated historically, read MENDENHALL."—Peterborough P.L. Class List, 3: Science and the Arts (1898).

But it would be well to get reliable advice before compiling a course. The National Home Reading Union regularly compile courses which may be depended upon, but for cataloguing purposes they should be much condensed. If advice is not forthcoming, make simple references to related books (that is, not books merely suited to supplement other books, but those with subject matter dependent upon or directly connected with the subject-matter of other books) in each annotation.

58.—*Reading lists.*—Reading lists are essentially elaborate exercises in relative description. They are

bibliographies—not reading courses ; they are usually too long for that purpose—in which the best material in any way related to the subject is collected. Thus a reading-list on Napoleon will bring together lives of Napoleon, lives of contemporaries who had important relations with him, the European general, naval and military histories of the period, commercial history, and so forth—material which would be scattered in a classed catalogue. This bibliography is split up under suitable heads, and annotated in the usual way. In some libraries, however, the items of the list are linked together by a sort of running commentary, formed of all or part of the annotations. For example:—

> "On the history of mountaineering see GRIBBLE'S 'Early mountaineers,' which narrates all that is most interesting and important about the beginnings of exploration in the Alps, Pyrenees, and Apennines," to about 1830.
>
> And WHYMPER'S 'Mountaineers and mountaineering,' in 'Leisure Hour,' v. 45: 150-8.
>
> On mountaineering in relation to health see Mosso's 'Life of man on the high Alps,' which is an important study of certain problems of Alpine physiology.
>
> 'Some interesting facts' on the vexed question of mountain sickness are contained in CONWAY'S 'Bolivian Andes.'"
>
> Croydon P.L., Reader's index.

Examples of full lists in this style may be seen in the Providence (R.I.) Public Library bulletins, the Croydon Public Libraries "Reader's index," and elsewhere. The running commentary, of course, makes the list less formal than lists usually are, and, it is believed, more attractive to readers.

59.—*Bibliographical articles.*—These articles do not differ from reading lists as regards matter. The sole difference is that the entries are incorporated into an article, which is merely split up into a few paragraphs,

instead of into as many paragraphs as there are items, as in the case of lists. For example:—

(a) "In connection with GREEN, LINGARD may profitably be read, for the views of a scholarly Roman Catholic. The popularity of 'HUME' has an astonishing vitality; but this is owing to the literary rather than to the historical value of the work. The controversy concerning Mary Queen of Scots is most ably conducted on the one side by MIGNET, on the other by HOSACK. The Queen's most ardent advocates, however, are TYTLER and Miss STRICKLAND, while her most pronounced accusers are HUME and FROUDE."—From an article on English history in Adams' "Manual of historical literature."

(b) "The last author we shall mention is the lady who chooses to be known by the initials E. V. B. The Honourable Mrs. BOYLE—such, the 'Literary world' tells us, is her name—writes lightly and interestingly in 'Seven gardens and a palace.' The seven gardens rank among the finest in England, and have hosts of memories historic and literary. The palace is Hampton Court, and, in describing it, her style becomes almost lyrical. E. V. B.'s second work is 'Sylvana's letters to an unknown friend,' in which she discourses garden philosophy to 'Dear Amaryllis'; marks the growth and progress of her flowers; and talks of sky-life, bird-life, and human-life, with many a charming allusion. . . . It has been said, with much truth it must be admitted, that these books are best taken in homœpathic doses. Sane and exhilarating as is the best type of garden book, a consistent course of them would produce a mental surfeit,"—From an article on garden books in Croydon P. L. "Reader's index."

Sometimes a bibliographical article precedes a reading list on the same subject, as in the Drexel Institute list on "Costume, dress, and needlework," 1894. The above examples are among the most typical we can find. In both, a good deal of criticism is introduced. It is questionable whether a non-critical bibliographical article exists, although there should be no difficulty in writing one. At

all events, as little criticism should be employed as possible, and the compiler must beware of being intemperate in his language, as nothing looks worse in a library publication than dogmatism, misplaced enthusiasm, and feeble attempts at fine writing.

60.—*Librarian's Annotations.*—Before concluding this chapter, it will be well to refer briefly to what are known as librarian's annotations. (See § 80.) A librarian's annotation is simply an ordinary annotation, with the addition of relation notes to help the librarian in selecting books. All the annotations in the A.L.A. "Booklist" are intended for librarians. The principal features of this type of work are covered in the code, § 150. In the States, so long as the "Booklist" lives—and may it live long!—librarians and assistants should not be called upon to make such notes. In Great Britain it would be a feasible plan to secure the co-operation of assistants in selecting books by asking them to make notes upon similar lines. Assistants are constantly seeing books, in shops, in other libraries, at the houses of friends, and elsewhere, which they think may be useful in their library. As it is clearly waste of time to carry vague recommendations to the librarian, let them note whatever particulars they can find out about each book they see and like—the publisher, price, number of pages, character of illustrations, indexes, binding, with comparisons with books on the same subject, if possible. Where committee-men or trustees are in the habit of suggesting books for purchase, the attempt should be made to induce them to write notes in order that the books-committee, or the librarian, or whoever is responsible for selecting books, should be in a position to judge of the value of the suggestions.

CHAPTER VI.

EVALUATION OR CHARACTERIZATION.

By Ernest A. Baker, M.A.

61.—Personally I object to the American words "Evaluation" and "Appraisal," as denoting the main principle of annotation, not because they have been thrown at my head many times, but because they have been used as watch-words, or bywords, by two opposite parties, implying that the chief object of a man who writes notes on books, in catalogues and guide-books, is to deliver himself of critical estimates, rather than to provide readers with the means of discriminating between the books that are suitable or unsuitable for themselves. "Critical annotation," the English phrase for the same thing, is objectionable on similar grounds. A book-note may merely state the subject, scope and method of a book, or it may also state whether the author has successfully accomplished his aim, and try to estimate the relative value of the work as compared with others on the same subject. The first object of a guide, it may be argued, is to tell readers what are the best books—the best, that is, for their particular needs. This implies that every descriptive note should be both analytical and critical. It may be argued, again, that appraisal is logically bound up with annotation, because if you annotate, you must select, and selection is evaluation

up to a certain point. To draw up book-notes on good and bad alike would be as useless as it would be impracticable. Selection is the first stage in a process of appraisement; the next stage is to discriminate the smaller classes within the larger. This argument is perfectly just; but it is too often forgotten that we do not select for the sake of praising, but merely with a view to the requirements of the reader.

62.—It has really been a great misfortune for the progress of systematic annotation that so much prominence has been given to these words, and so much stress laid on what is after all a subordinate, or ought to be a subordinate, element in any kind of informative annotation. In the heat of controversy it has been too often forgotten by both sides that evaluation, whether right or wrong, is only a method of sorting out books for a specific purpose. If it proceeded further, and tried, as an opponent accused it of doing,* to set up a judicature of letters for the general appraisal of the world's stock of books, to pronounce judgment once for all, and save any further bother about books that it had declared useless or effete, then it would be not only assuming an indefensible position, but attempting something quite alien to the proper objects of descriptive annotation. In the United States the evaluators are in the majority, although many eminent librarians, *e.g.*, Dr. J. S. Billings, Messrs. John Thomson, W. I. Fletcher, J. K. Hosmer, and W. D. Johnston are opposed to it. But even among American guides I know of only one that could be described as attempting such a systematic appraisal of the whole literature of a subject, Mr. Larned's "Literature of American history." There we have a most rigorous evaluation; yet, after all, it is subservient to the objects of the

* See *L. W.*, v. 4: 199.

guide, namely, to afford students, scholars and historians the amplest information as to the suitability of the various historical works for their several needs. I feel sure that evaluators have asserted themselves more uncompromisingly than they would, or ought, to have done, simply on account of the attacks that have been levelled at them. There would be less hostility if the principle were stated as follows:—Comparative evaluation is not the primary object, but it is a vital one in the construction of really useful notes.

63.—It ought to be understood, further, that to introduce evaluation into a library catalogue is a very risky thing. Librarians whose critical estimates would be at once accepted as law must, in the nature of things, be in a very small minority; and to give official authority to the frivolous comments one sometimes sees in bulletins and class-lists simply brings annotation of any sort into contempt. Little can be said either for the practice of quoting judgments from the recognized reviews, for who is to evaluate the critics? The only evaluations that ought to be admitted into a library catalogue are such as can be obtained from a systematic handbook on the literature of a subject, and unfortunately we have not enough of these at present to furnish material for annotated catalogues of large libraries. The librarian, then, who is interested solely in the work of his own library, need not trouble himself at all with the question of using or not using evaluation in drawing up his own notes. But the great need of the present time is, not so much good notes for the catalogues of particular libraries, as series of guide-book to books for the use of all. Any librarian recognizing this, and wishing to be of service in the work of producing such a useful series, must certainly make up his mind on this funda-

mental point. Let us therefore consider some of the pros and cons of this thorny subject.

64.—It has been urged that such estimates as can be obtained will be nothing better than the evaluations of current periodicals, crystallized into permanent shapes, reproducing the personal animus, the onesidedness, and the lack of judgment that vitiate journalistic criticism. To this it may be replied that the estimates in a systematic guide are rather of the nature of the deliberate and well-considered judgments in a careful study of an author or of a literary species. In fact, they are still less likely to be hasty or onesided, because the editor, or the board of annotators, will have the whole mass of literature on that particular subject before them, and will be constantly comparing books with books, and authors with authors, a process that is the most efficient corrective conceivable. As to the fear that evaluation will tend to the formation of what Bagehot called a "crust," hindering the free development of science and literature, or the suggestion that it will tend to perpetuate judgments, and preclude or discourage the employment of the critical faculty, these results could follow only from something far more elaborate and formidable than a series of mere guide-books. In fact, the argument might be aimed more convincingly at any collection of criticisms in a permanent form, such as volumes of essays or histories of literature. Annotation should certainly never aim at absolute estimates, but at purely relative evaluation—relative, that is, to definite classes of readers. Its object is a practical one, not a judicial; not to pass sentences in the realm of science and art, but to help someone who is in want of instruction to discover the book that is the best for him at a certain stage of attainment. It is undoubtedly true, as Mr.

Elmendorf contended,* that few books, even in pure literature, can be appraised once and for all; and books characterized as the best, particularly those of a scientific and technical nature, are liable to be soon superseded. If evaluations are given, he thinks they should be signed and dated in every case. Of course they should. Our guide-books would be superseded, like everything else, as time went on, and would have to be revised every ten years at least. No rational man would dream of offering a final judgment on any of these subjects. Like everything else human, a book-note can be only the best attempt at any particular moment to tell the truth. It will always be subject to revision, just as science itself is. But we are not going to give up science because its statements cannot last for ever. Nor should we be afraid to offer a student the best book available for the time being, because we think a better one may come out next year.

66.—The best plan to obtain a satisfactory series of annotations on the literature of any subject, especially if the notes are to contain evaluations, would be to appoint an editorial board consisting half of specialists on that particular subject and half of librarians; the former supplying the expert opinion, the latter representing the general reader. The specialist, particularly if he has had experience of teaching, has a thorough working knowledge of the books; he knows the difficulties students have habitually to encounter, and has learnt how to overcome them most effectively; he is not only acquainted with the defects of inferior works, but may be expected to understand the best correctives. On the other hand, opponents object that expert criticism is liable to be influenced by personal dislike, or interest, or professional jealousy, which,

* See *L. W.*, v. 6: 13.

being unknown to the reader, may lead him astray. Dr. Hodgkin, late President of the Library Association, pertinently asked also, whether there was not danger of corruption coming in.* "Was it not possible that some powerful publishing house might get hold of some of the people who did this evaluation; that the almighty dollar might come in?" All this might occasionally happen if the work were in the hands of irresponsible editors, working single-handed. But if every note had to be submitted to an editorial board such as that described, there need be no apprehension on that point. The only alternative to your specialist is a man or men who may have good general culture, but on the topic in question are decidedly less able to give sound opinions.

66.—The word I should choose to describe the kind of book-note I myself prefer would be "Characterization." The characterization of a book would comprise all that is contained in an analytical note, and would in addition give the literary flavour, would "place" the book as nearly as might be in proper relation to other books, and would, in a word, individualise it to the fullest extent possible in the narrow compass available. Evaluation would be there, but it would not be the leading feature. It would simply subserve the purpose of giving the reader all the information he wants to enable him to draw up his own course of reading. In a guide-book these characterizations would also be cast in such a form as to link books with books; every means would be adopted to encourage connected reading, and the notes would be supplemented by lists of books thrown into the form of graduated courses of study. More and far better work could be done in the bulletins and class-lists published by our public libraries now if,

* *L.A.R.*, v. 6: 480.

instead of attempting annotation in a general, or in a random manner, the compilers would concentrate their attention on a few select books, and connect these into such courses, with suitable hints to private students. When work of this kind comes to be done in a thorough and intelligent way, it will, I think, be usually found that a certain measure of evaluation, or I would rather say, characterization, is absolutely essential; otherwise the student will be often altogether misled. It is devoutly to be hoped that the sources from which such characterizations may be obtained will soon be very largely increased.

CHAPTER VII.

PRACTICAL WORK, I.

67.—As a rule in English libraries, the practical work of annotation falls upon the shoulders of either the librarian or his principal assistants. In most small and in one or two large libraries, the chief writes all the notes, which, needing as they do, much care and intelligence in composition, are thought to be beyond the capabilities of younger members of the staff. In such circumstances annotation is expensive, and a librarian will think twice before introducing it into his catalogue. But these conditions need not always prevail. Means may be devised by which the processes of annotation may be distributed among a number of junior and senior assistants at a saving, in the end, of a good deal of valuable time. The larger the number of assistants taking part, the greater the economy in at least two respects: first, if the juniors bear a share, the work of the comparatively highly-paid seniors is lightened; secondly, the "bibliographic" intelligence of the staff is more likely to reach an efficient level—the ability to assist readers is more general, inasmuch as no assistant of average good memory can forget that his library possesses a book dealing with a

certain subject in such and such a way when he has helped to make its note.

68.—One method of work is as follows: prose fiction, and some other books very easy to annotate, are entrusted to juniors; books which are not quite so straightforward are assigned to seniors; the librarian supervises generally, and deals himself with the books (usually philosophical and theological dissertations) presenting the greatest difficulties. Each assistant compiles his drafts of the annotations from the books and the reviews of them, and writes them upon small slips, 4 inches by 2 inches, that is, one-half the size of the catalogue slips used with them. The librarian corrects the catalogue and annotation slips at the same time, and usually he considerably reduces the length of the assistant's draft, and makes it clearer and more pointed. The corrected annotation is then copied, usually by the assistant who drafted it, on to the catalogue slip, which is filed away. So far as economy of time is concerned this plan answers well enough if the assistants do not fall into the habit, as they are prone to do, of reserving for the librarian to tackle the books which give them a little trouble. This method is in use at the Croydon Libraries, and the quality of the annotations in the "Reader's index" proves its efficacy.

69.—In the second method the books pass from assistant to assistant, and then to chief, no one individual doing a complete annotation, but each contributing a clearly defined share in it. For example, two juniors would prepare the work, two seniors would write the catalogue slips and collect the material for the notes; whilst the librarian or the sub-librarian or the chief cataloguer would mould and shape the notes into their final form. This method is especially suited for large libraries.

70.—A form, designed to regulate the earlier processes of cataloguing and annotation, and called the "process" slip or blank, is used in this method.* One blank is used for each batch of books, no matter whether consisting of five or of a hundred or more volumes. As a rule, about fifty volumes make a good batch for several assistants to work upon.

Cataloguing process slip. Nos. *20412-60.*

1. Biographees' names.
2. Biographees' notes.
3. Authors' names.
4. Authors' qualifications.
5. Previous editions.
6. Illustrations:
   - Illus.
   - Maps.
   - Plans.
   - Portraits.
   - Diagrams.
   - Facsimiles.
7. Series abbreviations.
8. Reviews.
9. Bibliographies.
10. Glossaries.

Signed J. M.

FORM I.

(On standard size thin paper slip, 3-in. by 5-in., approx.).

This form is not the unnecessary piece of elaboration it seems to be: actually, it is an economical device, because it aims to make the junior's work in cataloguing and annotation more valuable. With the form before him the junior cannot miss any of the details which should be prepared

* This "process slip" might be combined with the "Accession routine slip," described in Mr. Jast's "Accessions; the checking of the processes," in *The Library*, March, 1900. The St. George-the-Martyr Public Library, London, has (or had) a routine slip differing from Mr. Jast's. The "process slip" described above is intended to be used with a "routine" stamp, which is put at the back of the title-page of each book. The Glasgow Corporation Libraries use (or did use) such a stamp; and other libraries have imitated the practice.

before the books are passed on to a senior. He sets to work in this way. In the space at the top right hand corner of the process slip (Form 1) he writes the inclusive accession numbers of the books in the batch he is told off to deal with, *e.g.*, 20,412-60.

1. Taking the first book (if a biography) of the batch he turns to the library catalogue, obtains therefrom the form of the biographee's name which the library has previously adopted, and enters it straightway upon the catalogue slip, which he puts in the book.

2. By the same reference as 1 he ascertains whether a biographee's note exists in the catalogue; if it does, he puts the initials "b.n." on the back of the catalogue slip to show the senior that he can pass this item; if it does not then he makes no such mark. The junior's object in doing this is to obviate the possibility of a second and unnecessary note on the biographee being written.

3. Similarly he obtains from the catalogue the correct form of the author's name. He discovers the author-headings for all the books in turn. Of course, he is not called upon to determine the precise form of heading if the author is so far unrepresented in the library—the seniors must do this—but he is expected to make quite certain that a heading already used is adhered to. When he has looked through the batch—filled in the author headings, and put the catalogue slips in the books—he ticks point 3 on the process slip.

4. By the same reference as 3 he ascertains whether each author's qualifications as regards the subject of the book in hand have been dealt with before. One writer, for example, may have produced a series of books on Pauper-

ism, some of which the library already possesses. The assistant refers to head Pauperism in the catalogue, where he will find several cards, each describing the features peculiar to its book, and one of them also bearing a brief note on the author's qualifications for writing on the subject; hence further reference to this point is unnecessary so far as such author's writings *on Pauperism* are concerned. But if this same author should turn from his speciality, Pauperism, to some other subject, his qualifications for dealing with it become important. If the qualifications of the author have been dealt with, the assistant will write on the back of the catalogue slip the initials "a. q.," to show the senior taking up the work after him that that part of the work is already done.

5. If there should appear among his batch a work of which there is another edition in the library, he abstracts the card relating thereto from the catalogue and withdraws the earlier edition from circulation until its disposition is finally determined upon. The withdrawn card is put inside the withdrawn edition, which is then placed upon the cataloguing shelf next to the new edition.

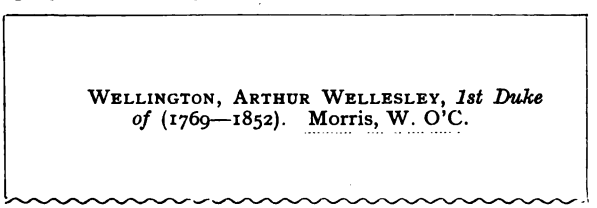
6. His next duty is to collate the illustrations, and note their number and character upon the back of the catalogue slip of each book. For example, one book may contain: "110 illus., some coloured. 2 por." Of course, if it is the practice of the library not to collate the illustrations, he will not deal with this head.

7. Then he turns up the correct form of series' abbreviations for any of the books which belong to series. If the series' title is not abbreviated he puts "ser. a.p." (= series as printed) on the back of the slip.

8. He then hunts up the reviews in the periodicals usually depended upon for this purpose. As a rule, purchases of new books are suggested by the reviews or annotated guides and lists, and in such cases the name, volume, and page of the periodical publishing the review, or the list containing the annotation, is marked on the back of each suggestion card or slip, so facilitating the references of the junior when the time for annotating comes. These reviews are set aside for the use of the senior, and are kept in the same order as the books in the batch.

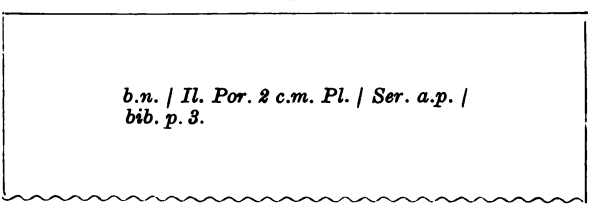
9, 10. Finally, the assistant ascertains whether the books contain bibliographies, glossaries, and the like. Thus, if a book contains a bibliography, he writes the abbreviation "bib." on the back of the catalogue slip.

71.—We now give a copy of the front of a catalogue slip prepared by the junior:—



EXAMPLE 1.

And the back of the same slip:—



EXAMPLE 2

That is to say, the biographical note is written, the book contains illustrations, portraits, two coloured maps and plans, the series "Heroes of the nations" is given as printed, and on p. 3 is a bibliography.

72.—When this work is done, he puts his initials in the space provided at the bottom right-hand corner of the process slip, which is then put in the first book of the batch. See Form 1. The point to note is: the junior passes on to the senior a batch of books with their catalogue slips, upon which are noted the forms of the author or biographic subject-headings previously determined upon, illustrations, series' abbreviations, reviews, bibliographies, and glossaries. The senior is thus saved much labour, whilst the junior receives excellent practice in the elementary processes of cataloguing and annotation.

73.—The next step in the process is illustrated by the "memory table," Form 2. Each annotator has a copy of this card, which he keeps near at hand to refresh his memory. With the card, less experienced assistants can be employed on the work; as they gain in experience, the card becomes unnecessary to them, or they may give place to younger workers.

74.—The senior writes the annotation upon a standard size slip, *i.e.*, 5 cm. by 7½ cm., or about 3 inches by 5 inches, or upon a slip the same size as the catalogue slip, if the latter varies from the standard. After completing the entry upon the catalogue slip, he enters the class mark and book number (or the accession number) upon the slip intended for the annotation in order that the two slips

will arrange together again if accidentally separated. Then the annotation is begun, the assistant working through the points on the memory table one by one.

1. AUTHOR (ed., compiler, ed. board): Qualifications; original research.
2. SUBJECT: Scope, theory; purpose; special features.
3. TREATMENT: Standpoint, bias; readers held in view; preparation necessary, copious notes, language of book, difficulty of foreign books, limits or novelty of treatment.
4. RELATION TO OTHER BOOKS: Effect of book, if important; cognate books, continuations, sequels.
5. EDITING: Plan, arrangement, changes in new ed., absence of index, whereabouts of index to set of a periodical.
6. BIBLIOGRAPHICAL: Date and manner of original publication, first books, source or basis, bibliographies, illustrations, unusual features in format or printing, numbered copies, changes of titles, binder's titles differing from real title, original titles of translated works, changes in periodical publications.
7. LITERATURE OF POWER: Environment, period, principal characters, historical personages introduced, theme, motive, dialect, presence of autobiographical material.
8. JUVENILES: Address annotations to books for children under ten to adults, those to books for children over ten to children, making language of annotations match language of book.
9. NOTE: Arrange matter as numbered 1 to 6 above. Acknowledge quotations. Give date of *critical* quotations. Explain obscure terms. Give call-marks of books referred to. BE CONCISE.

FORM 2.

75.—1. If the author's qualifications have not been dealt with before, the senior makes a suitable note.

2. The second head on the form is the subject. The reviews and the biographical articles put aside by the junior here come in handy, as, with their aid, and with the aid of the reference books listed in ch. 9, the assistant sets down his abstract of the salient points of the book. Any criticism used will be selected from the reviews and guides, and worked into the assistant's draft of the annotation.

3. The reviews will again be of service in the treatment note, but usually sufficient material for it will be obtainable from the preface of the book. Of course, in the literature of power the bias of the author is not so important. In some books, especially "pot-boilers," no particular learning is traceable.

4. Cognate books are usually referred to either in the reviews or the prefaces of books.

7, 8. These are summaries of the points to be specially noted in connection with two classes requiring treatment somewhat different from that of other classes.

76.—In running over these points, the assistant must not forget to be as brief as he possibly can. Every word which does not help to make an annotation a true description of the contents of its book should be struck out. Before beginning practical work on his own account, a would-be annotator might well spend a little time in cutting out all the unnecessary verbiage in the annotations of some guide, and even in rearranging them, if by so doing he can make them briefer; *e.g.*, :—

> The author is [Master of Balliol] and was formerly Professor of French literature in Glasgow University. An account of the ideas of French philosophy which most powerfully affected the development of revolutionary thought and action. Confined to the most important writers, d'Alembert, and Diderot, to Voltaire and La Porte. [Does not deal with secondary variations of opinion among the less important writers of the various schools.] Considers at length the development of the Voltairean philosophy in its logical and ethical aspects. Aims to contrast the philosophy of the encyclopédistes [in its highest expression] with the. . . .

In this note the first words in brackets are unnecessary, because the Mastership does not imply specific qualifications for dealing with the subject. The second bracketted portion is redundant, as the annotator already says that the work confines itself to the "most important" writers. The third part to be deleted is also a repetition of "most important" and of the names of those who were responsible for "the highest expressions" of the philosophy. The annotation might be remodelled thus:—

> *Author* was professor of French literature, Glasgow University, 1895-7. *Subject:* The philosophic ideas of Diderot, d'Alembert, Voltaire and Rousseau, writers who affected most powerfully the development of revolutionary thought and action; especially the Voltairean philosophy in its ethical and logical aspects. *Object:* To contrast philosophy of encyclopédistes with. . . .

This contains 48 words, whereas the original—a paraphrase of an actual annotation—contains 95 to express the same ideas.

77.—The work of this assistant will leave the books annotated in a crude form, as in the two specimens now given. The first is an annotation to Ireland's "The Far Eastern tropics":—

> *Author* was appointed (1901) colonial commissioner of the University of Chicago to visit the Far East and prepare a report on colonial administration in South-Eastern Asia. The report will be published separately in 12 volumes. *Contains* articles on British, American, French and Dutch colonial administration. Published first in "The Times" and in the New York "Outlook." *Appendix:* Bibliography, 9 pp.

In this form the annotation is passed on to the person who finally revises the cataloguing for the press or the MS. catalogue. The alterations would leave the annotation as follows:—

Author was commissioned (1901) by Chicago University to visit south-eastern Asia to report on colonial administration. Report will be published separately in 12 volumes. *Contains* articles on British, American, French, Dutch administration. *Published* first partly in "The Times" and partly in the New York "Outlook." *Appendix*: Bibliography, 9 pp.

The second example is an annotation to Phipson's "Britain's destiny: growth or decay," edited by Major.

Extracts from author's works entitled "The Redemption of labour" and "The Science of civilization." *Argues* that food and not gold is the true standard of all values; that since gold became international currency the foreign and colonial relationships of England have been falsified; and that our policy should be to eliminate gold from our currency and adopt paper in its stead. *Editor* writes introduction of 45 pp. in support of this teaching.

Revised, the annotation would read as follows:—

Extracts from author's "The Redemption of labour" and "The Science of civilization." *Argument*: Food and not gold the true standard of values; since gold became international currency our foreign and colonial relationships have been falsified; paper should be adopted for our currency instead of gold. *Editor* writes introduction (45 pp.) in support of author.

78.—With practice the assistant will readily grasp the annotative possibilities of every work he handles. He will learn that the most copious sources of information are:—

The Title-page.
The Preface.
The Contents.
Page Heads.
The First Chapter.
The Last Chapter.

Page and paragraph heads show up the contents with exemplary clearness, but they only appear in certain kinds of books. In other cases the title-page may state the qualifications of the author; the preface may give qualifications, scope of the book, its aim and its standpoint; the contents will show the scope, the special features, appendices, glossaries, and bibliographies; the first chapter will sometimes compensate for the shortcomings of the preface; whilst the last chapter may recapitulate the whole of the preceding chapters.

With slow, sure, methodical work, annotations will be turned out more rapidly than any one would expect, although the fairly full rules given in the code, appended hereto, be followed. The duty of the junior who prepares the work, and that of the senior who takes it up from this point and carries it on to the final stage, can be performed in about the same time. Between them, they can write annotations for about twenty non-fiction books per hour, or about ten books apiece per hour; two seniors cannot do more. The final correction will occupy about one half the time.

CHAPTER VIII.

PRACTICAL WORK, 2.

79.—THE New York State Library School has a highly developed system of instruction in practical work. The course of lectures on annotation is amalgamated with the course on the selection of books; or perhaps it would be more accurate to say the course on the selection of books is almost entirely a course on evaluation. The avowed object of the course is to cultivate the power of judging books as to their value and their adaptability to various types of libraries and people; to discover the principles underlying the selection of books; to gain familiarity with individual books. There are two parts, Junior and Senior, each comprising thirty lectures or discussions spread over two years. Four hours a week during each year is devoted to work. The Junior course comprises but two lectures on book annotation purely, but some of the lectures consist of discussions of selected books. Thus, at one lecture five biographies are discussed, at another five historical works, then five works of travel, ten works of fiction; and so on. Each lecture of this kind is preceded by a general discourse on the subject of the selected works: thus there are lectures on biography, history, travel, fiction; and so on. Altogether, 75 works are discussed in the course. Each student must examine all the books and read reviews of them; he must read 30 books, and write librarian's annotations *and* reader's annotations for them. He must also write librarian's annotations for the remaining 45. The Senior course is on the same lines, but the work is more difficult. Book annotations are criticised individually until a reasonable facility in practical work is reached.

80.—The "librarian's" annotation referred to above is filled in on the form now given :—

[FRONT.]

6

Important reviews .....
.....
.....
Translated into.....
Sale.....
Circulation.....
Reader's comments.....
.....
Enjoyed by.....
.....
Not enjoyed by.....

7

Intrinsic value within its scope.....
Social effects.....
.....
.....
.....
.....
Types of libraries
college .....
public (large).....
duplicate fully as means will allow.....
to meet small demand.....
under protest if obliged to.....
village (small).....children's.....

8

Types of readers
specialists.....
students of this subject.....
general readers with developed minds.....
.....
general readers with undeveloped minds.....
.....
people interested in.....
.....
Present usefulness in American community.. .....

1 CLASS NUMBER.

LIBRARIAN'S BOOK NOTE.

Author.....
Title .....
.....
.....
.....
p. or v. illus. Size Place Date
Publisher.....Price
Series.....
Leader..... read
examined

[BACK.]

2

Subject or form.....
Scope.....
.....
.....
.....
.....
.....
.....
.....
.....

3

Author—Qualifications for writing this book
Personality.....
Education.....
.....
Experiences.....
.....
.....
Other writings.....
.....
Special preparation.....
.....

4

Publisher..... Press.....
.....
Typography.....
Paper.....
Cover.....
Illustrations.....
.....
Maps.....
Contents.....
Index.....
Bibliography.....

5

Comparison with other books on this subject.....
.....
.....
.....
.....
.....
.....
.....
Does it supersede any?.....
Strong points.....
Weak points.....

The numbers in the left margin show where the form is folded, and also indicate the order in which the heads on the form are to be taken.

This form is spread over a sheet 12.5 cm. by 30 cm., *i.e.*, four times the size of a standard card. Properly folded, it can be filed in the usual card cabinet trays.

81.—The reader's annotation is filled in on various slips of standard size :—

RELIGION.

Author..... Title.....
Adequate knowledge.....
Critical ability.....
Reverence of spirit.....
Familiarity with life.....
Religious insight.....
Style .....

Similar forms have been drawn up for other classes, with suitable heads :—

Philosophy and Sociology.

Heads on form : Description of facts... Trustworthiness... Discussion of principles... Logic and caution... Defence of a theory... Knowledge and fairness... Practical applications... Familiarity with life... Sanity and sincerity... Style...

[Both sides of form used].

Science.

Heads on form : Scientific method... Scientific spirit... Descriptive, theoretic... — PURE SCIENCE : Originality... Thoroughness... Accuracy... Style... — POPULAR SCIENCE : Selection... Accuracy... Style...

[Both sides of form used].

Nature books.

Heads on form : Selection... Accuracy... Human interest... Dignity... Style... Language...

Useful arts.

Heads on form: Adequate knowledge... Explanations... Accuracy... Specificness... Style...

Fine arts.

Heads on form: Adequate knowledge... Description... Criticism... Interpretation... Inspiration... Tone and style... Illustrations... Photoprints... Half-tones... Photographs... Lithographs... Wood cuts... Engravings... Etchings... Use... [Both sides of form used].

History.

Heads on form: Research... Critical ability... Unity and proportion... Style... Creative imagination...

Biography.

Heads on form: Adequate knowledge... Fulness... Accuracy... Fairness... Insight... Style... Dramatic power...

Travel.

Heads on form: Adequate observation... Perspective... Sympathy... Truth... Style...

These slips are of considerable interest and worthy of careful study in connection with Chapter 6, "Evaluation or characterization."

82.—Several attempts have been made to enlist the services of readers for the annotation of books. The following form (15 cm. by 15 cm., but a better size would probably be 12.5 cm. by 15 cm., or twice the size of a standard card), used at Finsbury, is given out with each book. A reader undertaking to supply the annotation has the privilege of borrowing a new book before anybody else.

BOOK ANNOTATION SLIP. Fiction.

The Librarian will be greatly obliged if the Reader of this book will kindly supply the particulars required on the following form. This information will be used in a new edition of the Catalogue and will be duly acknowledged.

Author.....
Title.....
Period of story (century or other indication).....
Locality or country of story.....
Chief motive or subject of story.....
.....
.....
Prominent incidents .....
.....
Chief characters (names and occupations).....
.....
.....
Signature of Reader.....

Clearly, disadvantages attach to this method. Inaccuracies are likely to creep in. But if the collaborators are carefully chosen, a large number of useful facts can be accumulated with a comparatively small expenditure of labour by the staff. Needless to add, by this means, fiction is more quickly annotated than non-fiction.

83.—Through the kindness and courtesy of Mr. Anderson H. Hopkins, Librarian, Carnegie Library of Pittsburgh, Miss Mabel Frothingham, editor of library publications, sends the following account of practical work in that library. "A regular practice is made of annotating titles of books as they come into the library, except when the titles are sufficiently self-explanatory. The annotations appear on the catalogue cards, in the Monthly Bulletin, and often in other catalogues and lists. This is made possible through the possession by the library of a Printing Department, from which all catalogue cards, forms and publications are issued. Linotype machines are employed which enable

us to use the same material over and over again at slight additional cost. The work of annotation is done by certain persons who have been carefully selected for the purpose. We have no minute code of rules governing the work, since we believe that more spontaneous, interesting and satisfactory notes are obtained by laying down definite but broad lines, by choosing the annotators carefully and then leaving them free to use their individuality." This is possible where the annotators are already trained, and have been carefully selected, although "individuality" sometimes means "idiosyncrasy." Miss Frothingham does not send information as to the "definite lines" upon which the Pittsburgh work is carried out. "Our aim," writes Miss Frothingham, "is to make the book notes expository, rather than critical, and a simple statement of general principles is furnished each annotator, together with a few suggestions as to our printing style. The annotations for books on science and the useful arts are written by the Technology librarian, those for children's books by certain members of the staff of the children's department, while other annotations are the work of two assistants attached to the catalogue department, one of whom is also the classifier. All annotations are revised by the editor of library publications, the revision relating largely to questions of style and form. Biographical dictionaries, encyclopædias, annotated bibliographies and guides are freely used in the work, as well as reviews in the more trustworthy periodicals. Good annotations in library bulletins and similar lists are often clipped and pasted on cards for ready reference." At Pittsburgh such clippings seem to be kept only for the purpose of providing material for the library's annotators, or as substitutes to be employed in the catalogue until the books they refer to have been properly annotated. Mr. W. E. Doubleday, Hampstead Public Libraries, takes clippings

from reviews and library magazines, pastes them upon cards, and inserts them in the card catalogue; the source of the clippings is stamped on the cards with a rubber stamp, in small condensed type, thus:—

LITERARY WORLD

84.—At Pittsburgh, "when annotations are quoted, credit is given at the end of the annotation. In the two graded catalogues for juvenile purposes (see §48) many of the annotations were condensed and adapted from a great variety of sources, credit being given only when the annotation was quoted verbatim from some book or review. The method of procedure in annotating is as follows:—As soon as the books are catalogued, the cards and books are distributed to the annotators, who write the notes on slips the size of the cards. Cards and slips are then sent to the reviser and thence to the printing department. Special annotations are often made for reading lists on particular subjects, in which case the procedure is of course somewhat different."

85.—In the Pratt Institute Library School, Brooklyn, N. Y., no formal instruction in annotation is given, but some critical work is comprised in the lessons upon book selection and reviews. At the Drexel Institute, Philadelphia, where Miss Alice B. Kroeger is director of the library department, a class in book annotation is held. The course for this year (1905-6) is in brief as follows: the subject is introduced in a lecture in which illustrations of three methods of annotation (note on catalogue card, in book, in printed list) are given; Mr. Iles' plan of central office for annotation is discussed; publishers' annotations are considered; and the character of the annotation is explained.

The points dwelt upon in practical work are these: (1) Annotation should be descriptive, not critical; (2) discrimination between essentials and non-essentials; (3) Atmosphere of book to be reproduced as far as possible in the annotation (*e.g.*, stilted language is not desirable in an annotation to a simple book); (4) Avoid set phrases—particularly adjectives such as charming, interesting, fine, delightful; (5) Clear style—simple, direct language, brevity—very important. Practical work on annotation of assigned books follows.

During the year books of various kinds are discussed in the course, and on some of these book-notes are written. It is not expected that the student read the book to be annotated. The use of reviews, reading of the preface, and "dipping into" the book, makes possible the writing of an annotation. During the past year, notes on the following kinds of books were written—political science, nature-books, biography, literary criticism, history, fiction, children's books and books on gardening. No form appears to be used at this school.

CHAPTER IX.

HISTORICAL NOTE AND SOME REFERENCE BOOKS.

By E. A. BAKER, M.A., and E. A. SAVAGE.*

86.—THE history of book annotation or characterization belongs really to the history of bibliography and literature, insomuch that it is scarcely possible to treat it separately. For the present work, the following brief historical note must suffice.

Great Britain.

87.—Literary guides, in which some form or other of annotation is the essential feature, existed in earlier times than one would suppose. For our purpose it is unnecessary to go back farther than 1802, when Adam Clarke's 'Bibliographical dictionary" was published. This work was not a selective bibliography, but aimed at completeness; the annotations are not remarkable for accuracy. The "Bibliotheca Anglo-poetica" (1805) is a descriptive catalogue of a collection of early English poetry in the possession of Longmans and Co. at the time, and is still of some literary value. In 1827 appeared Goodhugh's "English gentlemen's library, or guide to the formation of a library of select literature," which is one of the earliest

* Practically the whole of the historical note, with an obvious exception, is by Mr. Baker the list only is my work.—E. A. S.

modern examples of the guide, properly so-called. Following Lowndes' "Bibliographer's manual" (1834), which contained many interesting descriptive as well as bibliographical annotations, came another example of the guide, the Rev. James Pyecroft's "Course of English reading" (1844), familiar on bookshelves half a century ago. There are sundry good things in Pyecroft, in his general and particular hints on method, and in his sympathetic arrangement of select courses for different kinds of readers, which are worth reproducing in the general primer on method which one may hope to see among our future set of guides; but the books he recommends are now largely obsolete. An example of a more recent guide is contained in a hortatory treatise on conduct, "Plain living and high thinking," (1880), by W. H. Davenport Adams. There is a chapter on "How to read," which is diffuse yet offers much sagacious advice, followed by chapters containing courses of reading. Every book the author cites is characterized tersely, books that may be read profitably in connection with it are mentioned, and practical advice of a more general kind is interjected. The work of annotated—briefly annotated—bibliography was carried on by Sonnenschein's two weighty volumes "The Best books" and "A Reader's guide," both valuable to librarians, scholars, and advanced students; and by Sargant and Whishaw's "Guide-book to books," a handier work than Mr. Sonnenschein's, and of no little value, at the time of publication, on account of its courses of reading.

88.—Mr. E. A. Baker has earned the gratitude of librarians and readers on both sides the water for his labours in describing fiction in his two works, the Derby Handbook and the Guide. By some librarians, the

former, though but a small library catalogue, is preferred to the latter on account of its arrangement in classes, and the consequent brevity and clearness of the annotations. But both will remain for some time to come authoritative bibliographical works. Mr. Nield's "Guide," in the narrower field of historical fiction, is equally important. One of the latest and best English guides is Mr. J. M. Robertson's "Courses of study," published by the Rationalist Press, although its scope is somewhat limited. The subjects mapped out are anthropology, the history of Judaism and Christianity, of civilization, the sciences, fine arts, &c. All the subjects are dealt with historically, there is no account of literature; so the limitations of the book are evident. Evaluation is made full use of throughout. Perhaps we may look for a companion volume by the same editor.

89.—English libraries have by no means been behind in the publication of annotated bibliographies, and magazines, though the same cannot be said of complete catalogues. Peterborough began the issue of class-lists, but never finished the work. The Hampstead (Kilburn branch) "Descriptive catalogue" is worthy of note here; and Mr. Doubleday will provide a far superior example in his central library catalogue, now (Jan. '06) nearing completion. Among the complete catalogues of popular libraries, the Bishopsgate catalogue is easily first; in relation to research libraries, the catalogue of the British Museum (Nat. Hist.) (1903-04) occupies the same position. The more notable magazines are issued at Croydon, West Ham, Finsbury, Cardiff, Kingston, and Peterborough.

90.—Unofficial agencies have also assisted in describing current publications. "The Library World" began a

scheme of co-operative cataloguing, but owing to lack of support, failure resulted. To a certain extent "The 'Times' literary supplement" now carries on the work in its list of weekly publications.

The United States.

91.—In America a few excellent unofficial guides have been published. Allibone's "Critical dictionary" and "Supplement" by Kirk, though not a guide in the educational sense, and despite some inaccuracies, is an extremely interesting example of annotative work, which students will find of the best service. Moulton's "Library of literary criticism" is limited in scope, and compiled upon a different plan, but is practically an annotated guide to the best literature, the annotations consisting of the criticisms of well-known contemporary and later writers. Gayley and Scott's "Methods and materials of literary criticism" (1899) is compiled upon the same idea of combining the bibliography and the primer (as seen in Sturgis and Krehbiel, and Kroeger, § 92). Adams' "Manual of historical literature," and Gross' "Sources . . . of English history," are models of good workmanship in their respective fields. Dr. W. M. Griswold also issued some very incomplete and indifferently annotated lists of novels.

92.—America has earned the distinction of accomplishing the greatest amount of annotation by co-operative and official effort. The guides of the A.L.A. are practically based on Messrs. Bowker and Iles' "Reader's guide in economic, social, and political literature." Mr. Iles has worked indefatigably in the production of these annotated lists, not only giving his services and pleading the cause in newspaper and magazine, but also contributing large sums

towards the expenses of collaboration and printing; for, of course, such guides do not pay commercially. In 1895 a general guide to the principal departments of literature was published by the A.L.A., under the title, "List of books for girls and women and their clubs," edited by Augusta H. Leypoldt and George Iles; it contains about 2,100 entries. This was a great success, and the part dealing with fiction was so well appreciated that it was re-published separately in a booklet of 160 pages at the price of 10 cents. The collaborators included librarians, newspaper critics, professors, teachers, and other specialists in the various divisions of the survey; the plan being to allot each section or sub-section to an expert, while the sprinkling of library assistants guarded against pedantry and lack of sympathy with the readers. The notes are business-like characterizations of each book from the standpoint of a kind and intelligent teacher; they are at once descriptive and critical, setting forth the scope of each book, and stating whether it is suitable for the beginner or for the advanced student, and, if necessary, how it compares with other books on the same subject.

Besides this, brief introductions to some of the sections convey tactful hints, both positive and negative, recommending methods of study, and warning against pitfalls. The short list of geological books, for instance, is prefaced by a eulogy of field work, and the list of historical works by Frederic Harrison's advice to study living institutions. Sturgis and Krehbiel's "Bibliography of fine art" is much more than a bibliography, or even a guide to books. Adopting a broad view of their functions, the authors have, in a series of prefaces and correlating paragraphs, given it some features of an introductory treatise on the study of fine art; it enunciates principles as

well as indicates the best reading; it is primer and bibliography combined. The year 1902 saw two A.L.A. guides, Larned's "The Literature of American history" and Kroeger's "Guide to reference books." Larned's work represents an enormous amount of condensed knowledge and criticism. The size and the arrangement, and likewise the price ($ 6) show that it is suited rather for scholars and historians than for the popular audience addressed by earlier guides. Yet Mr. Iles makes it clear in the preface that the Public Libraries and their clients were uppermost in the minds of editor and collaborators, who desired to give the general reader something equivalent to the advantages enjoyed by young men and women at the colleges and universities. The number of books dealt with is 4,145 and each is described in an analytical and critical note of considerable fulness. A good-sized supplement came out the following year. Of the forty contributors about half are professors in the chief American universities, and the remainder, journalists, military experts, and others, including seven librarians. The system of collaboration combines the advantages of signed reviews by scholars of weight with the judicial spirit of a bench of critics. Miss Kroeger's work reaches probably the highest level of annotative work in the United States, and the annotator will find it worthy of special study. The work of the A.L.A. has been continued in the "Catalog, 1904" and the "Book-list."

93.—Annotated catalogue cards are printed and published by the Library of Congress (general), the A.L.A. (history) and Pittsburgh (juveniles). Typical annotated bulletins are those issued by the New York State Library School, Pittsburgh, St. Louis. Corresponding with "The 'Times' literary supplement," so far as descriptive work is

concerned, American enterprise provides the excellent list in "The Publishers' weekly."

Reference Books.

94.—An annotator cannot get along without good reference books, but as all the necessary works are usually in the reference department of the library, he will have them within his reach. If the library has a cataloguing room, and is not very limited as regards funds, duplicates of the less expensive books should be bought. Given below is a list of the books which will be found of most service; it is not a comprehensive one, but is merely suggestive of sources from which material may be obtained. Many good annotated magazines are excluded because their form is unhandy for reference. The annotations only indicate the use of the works to the annotator.

Asterisks (*) denote that the work has been a main source of the examples in the code.

95.—*GENERAL WORKS.*

ALLIBONE, S. A., AND KIRK, J. F. Critical dictionary of English literature. With supplement. 5 v. 1882-92.

Chief features are the selection of critical estimates of the more notable writers, and references to criticisms and biographies wherever possible.—J. D. Stewart. American.

*A.L.A. DEWEY, MELVIL, and others. A.L.A. Catalog: 8,000 volumes for a popular library. 1904.

Pt. 1 classified and annotated; borrows freely from Baker and American guides.

*BISHOPSGATE INSTITUTE. GOSS, C. W. F. Descriptive catalogue. 1901.

*LEYPOLDT, A. H., AND ILES, GEORGE. List of books for girls and women. 1895.

MOULTON, C. W. Library of literary criticism of English and American Authors. [See note § 151 (b)] 8 v. 1901-4.

*PITTSBURGH. CARNEGIE LIBRARY. Classified catalogue. *In progress.*

Pt. 1 (not issued in pamphlet form). Pt. 2, Philosophy and religion. Pt. 3, Sociology and philology. Pt. 4, Natural science and useful arts. Pt. 5, Fine arts.
Full annotations, mainly expository. [See § 83, 84.]

PUBLISHERS' WEEKLY, N. York. As published.

ROBERTSON, J. M. Courses of study. 1904.

*SARGANT, E. B., AND WHISHAW, B. Guide book to books. 1891.

*SONNENSCHEIN, W. S. The Best books. Ed. 2. 1903.
——A Reader's guide. 1901.

*THE "TIMES." Catalogue of ..books...for...circulation among subscribers. 1905.

Annotations to fiction mostly borrowed from Baker; remainder from "The 'Times' literary supplement."

SOCIOLOGY.

BOWKER, R. R., AND ILES, GEORGE. Reader's guide in economic...science. 1891.

Brief annotations indicating scope and relative value. American.

MAROT, HELEN. Handbook of labour literature. 1899.

Annotations analytical rather than critical. American.

FINE ARTS.

A.L.A. STURGIS, R., AND KREHBIEL, H. E. Annotated bibliography of fine art. 1897.

Critical; but generally tone is indecisive, and many annotations lack necessary kernel of information on matters of fact. Music dealt with by Krehbiel.

LITERATURE.

ADAMS, W. D. Dictionary of English literature. 1884.

More useful than Chambers's for quick reference.

CHAMBERS'S Encyclopædia of English literature. New ed. 3 v. 1901-03.

HISTORY.

*ADAMS, C. K. Manual of historical literature. 1888.

Full critical annotations; reading courses.

ALLEN, W. F. The Reader's guide to English history. With supplement extending plan to other countries and periods. 1888.

*A.L.A. LARNED, J. N. Literature of American history. 1902.

4145 titles. Annotations not models of brevity. Includes and condemns certain books as worthless; much criticism, some of it satirical.

GROSS, CHARLES. Sources and literature of English history, to 1485. 1900.

Critical and analytical. Comparison of chief works and authorities in general annotation preceding each section. For the "Rolls series" annotations in advertisement pages of some volumes of series are probably as good as those by Gross.

TOPOGRAPHY.

MILL, H. R. Hints to teachers and students on choice of geographical books. [Descriptive annotations.]

ROYAL GEOG. SOC. The Geographical journal. v. 1, to date.

Descriptive annotations of recent publications.

JUVENILE.

A.L.A. SARGENT, J. F. Reading for the young. New edition, including supplement and subject index. 1890-95.

A.L.A. HEWINS, C. M. Books for boys and girls. 1897.

*PITTSBURGH. CARNEGIE LIBRARY. Annotated catalogue of books used in the home libraries and reading clubs conducted by the children's department. 1905.

REFERENCE.

*A.L.A. KROEGER, A. B. Guide to reference books. 1904.

Full annotations; analytical mainly, but with some criticism.

PROSE FICTION.

*BAKER, E. A. Descriptive guide to the best fiction, British and American. 1903.

Full, critical annotations, many of which are abridged in "A.L.A. catalog, 1904," and 'Times' Book Club "Catalogue." Historical appendix useful for quick reference.

BOWEN, H. C. Descriptive catalogue of historical novels and tales. New ed. 1905.

For school libraries and teachers; enlarged from list in "Journal of education," March, 1882.—Title.

BREWER, J. C. The Reader's handbook of famous names in fiction, allusions, references, plots, stories, poems. 1898.

BRITISH MUSEUM. DEPT. OF MSS. WARD, H. L. D. Catalogue of romances. 2 v. 1883-93.

Descriptive catalogue of ancient classical, Arthurian, Charlemagne, Eastern, Aesopic, Northern, and other romances and fables.—Finsbury P.L. Class-guide to fiction, 1903.

*DERBY. MIDLAND RAILWAY INSTITUTE. BAKER, E. A. Handbook to prose fiction. [Brief, critical annotations.] 1899.

DIXSON, Z. A. The Comprehensive subject-index to universal prose fiction. [Not very accurate.] 1897.

*FINSBURY P.L. Class-guide to fiction. 1903.

Of value for its fully annotated list of books illustrating history of novel.

GRISWOLD, W. M. Descriptive lists. 1890-92.

Eight lists of novels and tales (published 1880-90) dealing with American city and country life, British novels, Romantic novels, life in France, Germany, Italy, Russia.

MUDIE'S SELECT LIBRARY. Catalogue. Annually.

In part 3 novels are classified under historical, topographical, and topical heads.

*NIELD, JONATHAN. Guide to best historical novels and tales. Ed. 3. 1904.

Very useful for turning up quickly the period, locality of story, and historical personages introduced.

*PHILADELPHIA F.L. THOMSON, O. R. H. Prose fiction in the Wagner Institute branch. 1904.

Pithy, descriptive annotations.

SALEM P.L. Class list, 1: Fiction. 1895.

Classified list of historical fiction, with brief annotations.

FRENCH FICTION.

See BAKER and DERBY, above.

A.L.A. CORNU, MME., AND BEER, WM. List of French fiction. 1898.

186 titles of unobjectionable books. Brief, critical notes.

MUSIC.

DICKINSON, EDWARD. Study of history of music, with annotated guide to music literature. [American.] 1905.

See under FINE ARTS, above.

96.—*SELECTED ARTICLES on ANNOTATION.*

A.L.A. CONFERENCE, 1893. Book annotation discussion. *L.J.*, Conf. No., 1893, p. 15.

BAKER, E. A. Descriptive guide to best fiction. Review by Mr. L. S. JAST, reply by Mr. BAKER, and justification of review by Mr. JAST. *L. W.*, v. 5: 253, 295; v. 6: 33.

BAKER, E. A. Book annotation in America. *L. W.*, v. 4: 198, 235.

—— See under DERBY and SAVAGE.

BOND, H. See under DERBY.

BROWN, J. D. Catalogue annotations. *L. A.*, v. 4: 106.

—— Descriptive cataloguing. *L.* (N.S.), v. 2: 135-40.

—— Manual of library economy. §§ 330 (i–j), 330 (4), 331, 333-39. 1903.

—— See under DERBY.

—— AND JAST, L. S. Compilation of class lists. *L.*, v. 9: 45.

DERBY. MID. RAILWAY INST. BAKER, E. A. Handbook to prose fiction. Reviews and replies by J. D. BROWN, E. A. BAKER, L. S. JAST, and H. BOND. *L. W.*, v. 1: 198, 216; v. 2: 150, 177, 206, 239.

FAIRCHILD, MRS. S. C. Principles of book annotation. In New York State Library Bulletin, 75: 135.

GROSS, CHARLES. Sources and literature of English history. Review, *L. W.*, v. 3: 183.

ILES, GEORGE. The Appraisal of literature. International conference transactions, 1897, p. 166.

—— The Appraisal of literature. *L. J.*, v. 21: 26.

—— Evaluation of literature. *L. J.*, Conference No., 1892, p. 18.

—— Expert annotation of book titles. U.S. Education Rept., 1892-93, v. 1: 994.

JAST, L. S. Classed and annotated cataloguing, suggestions and rules. *L. W.*, 1899, p. 159.

—— See under BAKER and DERBY.

JOHNSTON, W. D. Critical bibliography and book annotation; with symposium on appraisal. *L.J.*, Dec., 1902. Summarized in *L. W.*, v. 6: 11, by Robert Stevenson.

NIELD, J. See under SHERLOCK.

SAVAGE, E. A. Principles of annotation. *L.A.R.*, v. 6: 575.

—— Reply, and general discussion on "Co-operative annotation and guides," by E. A. Baker. *L.A.R.* 7: 272.

—— Practical work of annotation. *L. W.*, v. 7: June, 1905.

—— Reading lists. *L. W.*, v. 2: 259.

SAYERS, W. C. B., AND STEWART, J. D. Library magazines. *L. W.*, v. 8: 36, 147.

SHERLOCK, ETC., *pseud.* Fictionitis. *L. W.*, v. 5: 292. [Satirical reflections on errors in annotation; useful.] Reply by Mr. J. Nield in *L. W.*, v. 5: 318.

STEVENSON, R. See under JOHNSTON.

Abbreviations: L. = Library; L., (N.S.) = Library (New series); L.A. = Library Assistant; L.A.R. = Library Association Record; L.J. = Library Journal; L.W. = Library World.

PART II.

RULES FOR THE DESCRIPTIVE ANNOTATION OF BOOKS.

1. *INTRODUCTORY NOTE.*

97.—THE rules appear first in this part, and are grouped together under various heads, such as Author, Subject, Treatment, and so on. This arrangement has been deemed preferable to an arrangement by classes of literature, which would involve many repetitions, and would fail to give the reader so clear an idea of the principles underlying the work. At the end of the rules, however, those points especially applicable to the several classes have been summarized under proper headings.

98.—The necessity of providing full illustrations of the methods proposed was realised from the first. The question was whether books affording good examples should be selected and annotated expressly for this code, or whether examples should be chosen from annotated lists and guides already published. The former plan, though easier, was open to the objection that the annotations, being by one writer, would bear a personal stamp, and suffer from the limitations besetting all "one-man" compilations. The second plan was therefore adopted. From the following publications many annotations and notes were taken :—

Peterborough P.L. Class list, 3.
Finsbury P.L. Quarterly guide.
Croydon P.L. Reader's index.

A.L.A. Booklist.
Bromley P.L. Occasional list; and card catalogue.
The "Times" Literary supplement.

Other sources, affording equally copious examples, are marked with an asterisk in* § 95.

Many other catalogues furnished single examples. Nearly all the annotations were more or less re-arranged, not in a critical spirit, but to make them conform with the code; the attempt at consistency had to be made if the work were to be of any value at all. Together, they form a systematic series of the best annotative practice of the day.

99.—At the time of writing (Jan. 1906) the Library Associations of the United Kingdom and the United States are endeavouring to come to an agreement upon an international code of cataloguing rules. The following entries, which are as brief as possible, may not therefore conform with those rules; and are not put forward as models.

100.—*Styles of Annotation.*—These rules are designed for Full annotation, but by the excision of some of them, and by the modification of others, they may be made to serve for Medium and Short annotation. It was suggested to the writer that each rule should be marked either Full or Medium or Short, but that would be impossible for rather obvious reasons. The principal reason is this: to each book only a very few of the rules apply, and these would be different from those which apply to another book, unless it dealt with the same subject and the same aspect of it. One book may require no subject note, the subject being sufficiently described in the title, whilst, amongst other notes, it might call for a treatment note.

Another book may need a subject note, and not a treatment note. Again, the author note might well be omitted in certain cases, but it would be careless to omit it in others. Short might agree not to state the source of a book, for example, but he would be bound to do so in the case of an important work, say an English atlas founded upon a German one. And quite apart from the varying importance of the rules in relation to books is the fact that, whilst some books call for Full annotations, others call for very short or no annotations at all. The annotator must judge for himself when annotating each book, and he will not go wrong if he remembers that Short gives the principal idea of the book, Medium the principal idea and some hint of its authority, Full, the leading ideas, a fuller account of its authority, and its relation to other books on the subject. Below we give examples of the three styles of annotating the same book.

THRING. Theory and practice of teaching. 1899.

Short annotation.

Argues that school should train character rather than solely cultivate knowledge. *Published* first, 1883.

Medium annotation.

Author, headmaster of Uppingham, 1853-87. *Argues* that school should train character rather than solely cultivate knowledge. Has been an educational classic since *publication*, 1883.

Full annotation.

Author, headmaster of Uppingham, 1853-87. "He found the school insignificant, but made it one of the healthiest and best equipped among the public schools." *Argument*: close study of characteristics of individual boys essential; the school a training ground for character rather than solely

for acquisition of knowledge; variety of additional employments and interests in studies to suit aptitudes of different pupils advisable. Written with enthusiasm; arguments expounded clearly, with aid of vivid similes. Has been an educational classic since *publication*, 1883.

2. *GENERAL RULES.*

101.—*Place of annotation.*—As a general rule, put annotations under subject entries in both dictionary and classed catalogues (see § 104, where annotation is put *in* the subject entry). This is the only position in which the annotation has its full value, because it is usually looked for there, and because, when read side by side with other annotations on the same subject, it explains the book more accurately and clearly than if read alone. For exceptions to this rule see § 102, (*b*), (*c*).

A note should be put in some prominent position in the catalogue stating that annotations appear under the subject heading.

102.—*Synthetic annotation.*—In classed or alphabetico-classed catalogues, where a series of works is arranged under a single head, one short annotation can often be made to serve for all: *e.g.*, controversial works, books discussing a certain theory, series written upon an almost identical plan.

(*a*) **Vegetarianism.**

Advocates of vegetarianism assert that...Opponents argue... Entries of books favouring vegetarianism bear the prefix *p*, = pro; those against, the prefix *c*, = con.

p Bowdich. New vegetarian dishes.

p Kingsford. Perfect way in diet.

c Smith. The Vegetarian craze.

(*b*) LITTLE GUIDES SERIES.

Contain introductory chapters on physical features, flora, fauna, population, resources, communications, antiquities, literature, dialect, with gazetteer describing towns and villages.

(*c*) HARPER, C. G.

Historian of our great coach roads. His method is to collect information of interest relating to travelling in past days, local history, customs, architecture, and to illustrate his theme with his own drawings, and with reproductions of old prints.

(*d*) JACOBS, W. W.

Author of miscellaneous yarns in sailor's lingo, love scenes, practical jokes, and misadventures aboard coasting vessels and in the country. Principal characters are old salts, landsmen, yokels and their sweethearts. Humorous.

Many cargoes.
Master of craft.
Sea urchins.

(*e*) COOPER. The Leatherstocking tales.
[Titles set out].

Scene: American backwoods, between 1750-1804; many descriptions of wood, lake, and prairie, and daily life of Redskins and palefaces. *Principal characters*: Natty Bumppo (Leatherstocking, Hawkeye), the backwoodsman and trapper, and Chingachgook, his Indian companion.

Ex. (*a*) indicates how controversial works may be economically annotated. As a further example, consider the Darwinian theory. Give the leading idea of the theory in the annotation to the "Origin of species"; in the annotations to Darwin's later works, and to Wallace's, Huxley's and Romanes' contributions to the subject, simply state differing points of view, and indicate the presence of additional or better information.

Ex. (*b*). This annotation is put to the series heading; make notes for individual books under the subject. Ex. (*c*) is of the same type as (*b*). The following is an example of a note explaining the particular scope of a book belonging to a series.

HARPER. The Bath road.

Through Kensington, Hammersmith, Brentford, Hounslow, Maidenhead, Twyford, Reading, Hungerford, Calne, Chippenham.

Ex. (*d*). In this case, should the author launch out into a different style of writing, write an annotation for each book which does not resemble those described in the principal annotation.

Ex. (*e*). Here the annotation, instead of coming immediately under the author heading, as in ex. (*d*), arranges after the series of stories described. Many series can be treated in the same fashion; for example O. W. Holme's Autocrat series, Alfred Austin's Veronica series, Ellis's Deerfoot series.

103.—When an author writes several books on the same subject, his qualifications for writing them should be stated in one note only, preferably under that entry which appears first in the catalogue. See § 70 (4). In the same way, attach subject notes of biographical works to simple subject headings, which arrange before all the entries relating to the biographees. See § 128.

104.—*Short annotations.*—As a rule it is not economical to put a very short annotation below the entry. Where

thought desirable, include it in the entry, between title and date of publication, in square brackets; or, in the title if this can be conveniently and clearly done; *e.g.*:—

TAYLOR. Golf: impressions, comments, hints. [Has club directory.] 1903.

SEELEY. Ecce Homo: a [rationalistic] survey of the life and work of Jesus Christ.

JONES AND ROECHLING. Natural and artificial sewage treatment. [Advocates former treatment.] 1902.

BROWN. Arthur Mervyn. [Yellow fever year, 1793, Philadelphia.]

Where the columns of the catalogue are wide a good deal of space may be saved if attention is paid to the above rule. Practice must, of course, vary to suit width of column, and size and style of type.

Short notes on the subject of a biography should immediately follow the subject heading and precede the author heading, and may be printed in italics, for the sake of clearness; but square brackets should not be used. *Square* brackets are only necessary in cases where the cataloguing rule regarding additions to the entry applies, as in each of the examples above.

105.—*Language of annotation.*—Avoid the use of foreign or uncommon English terms; plain, straightforward English is better suited for the purpose. *E.g.*, avoid:—Dénoûment, précis, mise-en-scène, deus ex machinâ, élan, taedium vitae, lusus naturae, inter alia. "Do not use such an expression

as 'his knavery being extrinsic rather than intrinsic' or 'details his life history, dwelling particularly on causative facts.'"—Mrs. S. C. Fairchild: N.Y. State Lib. Sch., Bulletin 75.

106.—Annotations to books in modern languages should be written in the language of the books; *e.g.*:—

ROSEGGER, PETER. Die Schriften des Waldschulmeisters.

Schilderungen aus dem Alpengebiet Man glaubt beinahe die Leute zu sehen und zu hören, die Rosegger so sympathisch beschreibt.

The reason for so doing is that anybody able to read the book can read the annotation, whereas some Germans, for example, might not be able to read English annotations. The Wisconsin Free Library Commission, Madison, Wisconsin, issues bulletins in German.

Exceptions must be made in the case of music, and of books valuable for their illustrations, apart from the text. A short note in English, in addition to the annotation in the vernacular, will suffice; *e.g.*:—

KNACKFUSS. Raffael. 1898. Künstler-monographien.

128 half-tone illustrations from paintings and drawings; text German.

Such a note would be put at the beginning of the annotation, because English users must be considered first.

Books in early forms of a language, as middle English, would be annotated of course in the modern form.

107.—*Explanation of unusual terms.*—Explain curious or little-known words appearing in titles, or uncommon or obsolete terms which must necessarily be introduced into annotations; *e.g.*:—

CROCKETT. The Stickit minister.

Stickit minister is an unplaced parson.

QUESNAY. Economic picture.

Author: Noted French political economist and physician (1694-1774); one of the founders of school of physiocrats, who believed that food supply was the basis and measure of national wealth.

RUSKIN. Seven lamps of architecture.

The 7 lamps (or "spirits") are those of Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience.

108.—*Abbreviations.*—If abbreviations are used at all, take them from some recognized list, as that compiled by Mr. Melvil Dewey, given in his "Library school rules." The new international code of cataloguing rules will include a list of approved abbreviations. But it is exceedingly doubtful whether the amount of space saved in annotations by the use of abbreviations compensates for the loss of clearness; *e.g.*:—

SCOTT. Waverley.

First ex. of the new hist. romance; a splendid picture of Scottish society, rich in char., and an absorbing narrative of the Young Pretender's enterprise from beginning to end. Conts. many touching scenes.

In this example the few abbreviations, simple as they are, might well puzzle readers unfamiliar with them, and not

too well acquainted with language. When the words are printed in full very little additional space is taken up; *e.g.*:—

> First example of the new historical romance; a splendid picture of Scottish society, rich in character, and an absorbing narrative of Young Pretender's enterprise from beginning to end. Contains many touching scenes.

Rather than use abbreviations, the annotator should depend upon the careful arrangement of the material, elisions, and the substitution of Arabic figures (*e.g.*, 5) for numerals (*e.g.*, five).

109.—*Elisions.*—Omit the articles "a," "an," and "the" wherever possible; avoid circumlocutory phrases, *e.g.*, delete the words in square brackets in the following annotations.

> The first three essays were published [in] January 1868, under [the] title [of] "Man's place in nature."
>
> Aims to point out [the] different styles of [the] chief composers for [the] piano, and [the] proper methods of performing their works. Gives [a] sketch of [the] general history of music, [the] personal history of [the] principal composers for [the] piano, and advice on style and execution.

OAKEY. Counterpoint.

> Contains [the] fundamental principles [of the art]. For [the use of] candidates for [musical] examinations.
>
> Considers some [of the] practical aspects of Christianity and points out how many [of the] modern objections are irreconcilable with any plan of revealed religion that could {meet the wants of / satisfy} the human race.

110.—Note also the following excisions:—

On [the subject of the]...
For [the use of] electricians.
Sermon [preached in] Westminster Abbey

In the year 1899 *should be* "1899" or "In 1899."
[A series of] letters...
[A collection of] essays...
[Gives an] outline of...
Descriptions of [what may be seen by an ordinary traveller in the] most accessible portions of the Alps.
[account of a] tour through...
[throws light] on [the] important events...
Account of travel during the years, 1884-86. *Instead of this* put "[1884-86]" after title in the entry.
Lectures [at] Königsberg University. *Insert* comma in place of "at."
Popular; treats origin, story, [and] music.

Observe that in the above examples it is necessary to put commas in place of some of the deleted words, as in the first example, § 109, where we must substitute them for the words "in" and "of." Such omissions, if carefully made, will save much space, and will not obscure the meaning of the annotations. (See the "A.L.A. Catalog, 1904," which omits articles and locutions in its annotations, though not consistently.) The student should also observe that this agrees with the late Mr. Cutter's rule that Short should omit articles in the title. Mr. Cutter wrote: "'Observations upon an alteration of the charter of the Bank of England' is abridged: 'Alteration of charter of Bank of England,' which is certainly not euphonious, but is as intelligible as if it were. Medium usually indulges in the luxury of good English. Perhaps in time a catalogue style will be adopted, in which these elisions shall be not merely allowed, but required. . . . Why not make free substitution of commas for words, and leave out articles and prepositions in titles wherever the sense will still remain gleanable?" —Rules for dictionary catalogue, 4th ed., § 225. All this applies equally well to annotating. The annotator in a popular library is not required to write rounded English.

111.—*Order of component parts.*—Arrange the notes, or parts of the annotation, under italicised heads, such as:—

(*a*) *Author* (*editor, compiler*); (*b*) *subject*; (*c*) *editing*; (*d*) *appendices*; (*e*) *bibliographical details*;

e.g.:—

BALDWIN. Mental development in the child and the race.

Author: Professor of psychology, Princetown University. *Subject:* First deals with genetic problem, principles of suggestion, habit, accommodation; then the theory of adaptation; lastly, a detailed view of the "progress of mental development in its great stages, memory, association, attention, thought, self-consciousness, volition." *Argument:* No consistent view of mental development in the individual can be reached without a doctrine of race development of consciousness, *i.e.*, the great problem of evolution of mind. *Published* originally, 1895.

Observe that the words italicised need not be (*a*), (*b*), (*c*), (*d*), (*e*), but should be the most suitable word to indicate the information to follow. Note the use of "*Published* originally, 1895," instead of "*Bibliographical:* Published originally, 1895." Clearness is given to annotations by arranging their parts in this manner.

112.—*Transference of matter from title.*—If convenient, transfer the sub-title, or part of the sub-title, or even a part of the title of a book to the note. In the following example, if the words in square brackets are transferred to the note, their repetition will be avoided.

BUXTON. Handbook to political questions of the day [and the arguments on either side].

Method: Briefly states each subject of controversy, collects arguments pro and con, but does not arrange them in order of their importance nor appraise them.

The following example is also worthy of note.

CARPENTER. The Microscope and its revelations. Ed. 8, by W. H. Dallinger [; first seven and twenty-third chapters re-written and text throughout revised].

Revision of text throughout: first 7 and 23rd chapters re-written.

Modern cataloguers, especially municipal library cataloguers, treat titles with less respect than the old bibliographers. Diffuse titles are now ruthlessly cut down, even in full cataloguing. A word which is not necessary to make sense, or fails in being informative, is a blemish in an entry. Hence no valid objection can exist to the transference even of information from the title to the note, if the change makes for economy in printing, avoidance of repetition, and perspicuity. The "A.L.A. Catalog, 1904," in its classified half, freely transfers parts of the titles to annotations, and it seems to gain in clearness thereby; the short title catches the eye quickly, and is just long enough to show the reader whether he is on the right track or not.

113.—*Acknowledgment.*—If a quotation or part of a title is used as an annotation, acknowledge this use at the end of the quotation; *e.g.*:—

MURRAY. Handbook for travellers in Greece.

Includes Ionian I., continental Greece, Peloponnesus, islands of the Aegean, Thessaly, Albania, Macedonia; detailed description of Athens.—*Title.*

It would seem scarcely necessary to observe that acknowledgment should always be made when annotations are taken from guides, catalogues, reviews, or books. Some-

times, however, probably for the sake of brevity, no acknowledgment at all is made; oftener inverted commas are the only form which the acknowledgment takes.

If elisions are made in quotations it is desirable, though not essential, to use elision periods..., three, very close together, being sufficient.

114.—*Date of critical quotations.*—If criticism is taken from a guide to readers or from a review in a periodical, give the date of the criticism; *e.g.*:—

MOLL. Hypnotism. 1890. Contemporary science series.

"Probably the best general survey of the subject."—American journal of psychology, 1897.

An annotator who makes use of such a criticism in a library catalogue without putting a date to it is careless to say the least. The assertion may lurk in a card catalogue for several years after the book to which it relates has been superseded by another "best general survey," but if it is dated an intelligent reader will not be mislead. Moreover, the dates are useful when the librarian is revising the card catalogue with the object of deleting appraisals which are no longer true or which are of doubtful truth.

After "weeding-out" or revision of stock, the entries of out-of-date scientific, technical and other books which are still valuable in some respects, and are therefore to be retained in the library, should receive additional notes; *e.g.*:—

LARDNER. Steam engine explained...1840.

Subject:... *Note added* 15/9/94: Out-of-date; but still valuable for its historical details and exposition of principles.

This added note assumes that the book was properly annotated in 1840 or thereabouts; the out-of-date note is added to the original annotation on the date stated.

In open access libraries, where it is sometimes the practice to paste annotations in books—a practice commendable in every way—these added notes are particularly useful.

115.—*References to call-marks.*—When a book is referred to in the annotation, always give its call-mark; *e.g.* :—

MERRIMAN. Religio pictoris.

"Among our books we have a 'Religio medici' [by Sir Thomas Browne (828 B)] and a 'Religio poetae' [by Coventry Patmore (204P29)], but not a 'Religio pictoris," yet it may be well..."

3. AUTHOR NOTE.

116.—*Qualifications.*—State the qualifications of the author, or compiler, or editor, in relation to the subject; also, refer to a memoir of the author if one is given in the book; *e.g.* :—

(*a*) GREEN. Raiders and rebels in South Africa.

Author was nurse in Krugersdorp hospital when Dr. Jameson raided Transvaal (1896), and in Charterland during Matabele rebellion (1893-94).

(*b*) CURIE. Radio-active substances.
Author discovered radium (1902).

(*c*) GEIKIE. Scottish reminiscences.
Author "has sojourned in every part of [Scotland] and for 60 years has mingled with all classes of its inhabitants."—*Preface.*

(*d*) CALKINS. Introduction to psychology.
Author is (1901) professor of psychology, Wellesley College.

Observe particularly the use of dates.

117.—*Original research.*—State whether the author has undertaken original research before writing upon the subject; if possible, in the case of scientific works, give the date at which the researches were made; *e.g.* :—

(*a*) MAXWELL. Treatise on electricity and magnetism.
Author devoted many years (1860-79) to researches into nature of electrical phenomena, and in this work he succeeded in laying the basis of a physical theory of electro-magnetism, quite as securely founded as the wave theory of light. . . *Published* first, 1873.

(*b*) CREW. *Editor.* Wave theory of light: memoirs by Huygens, Young, and Fresnel.
Authors: The theory, first hinted at by Robert Hooke, was first clearly expounded by Huygens (1678), but owing to Newton's influence on science, was neglected for over a century. Young again brought it before the scientific world (1801-4), but was received with ridicule; and it was reserved for Fresnel (1815) to carry out the researches and the mathematical analyses which gained the support of other workers.

Ex. (*b*), from the Pittsburgh catalogues, should be carefully read, because in an author note alone is given a clear

idea of the scope, the interest and the value of the memoirs.

118.—Somewhat akin to the qualifications of an author is the standing of the publisher of a compilation. In such a case as the following, where neither author's nor publisher's name is given in the entry, note the name of the publisher, if the firm makes a special feature of books of similar type; *e.g.*:—

Business manual.

Published by Isaac Pitman & Sons, who have issued many books on commercial subjects.

119.—*Authorship of reference works.*—State whether the articles in encyclopædias and similar works are signed or not; *e.g.*:—

SMITH. Dictionary of Greek and Roman biography and mythology.

Authors are authorities on their subjects, and each article is signed.

The purpose of this note is to indicate the thoroughness of the work. Many reference works, especially of the cheaper kind, are written by a few hacks, who cannot be expected to write absolutely accurate articles. In such works the articles are usually unsigned.

120.—*Commissioners as authors.*—If an author deals with a subject which has come under his notice whilst acting as special correspondent for a newspaper or as commissioner for a government, note in what capacity he has acted; *e.g.*:—

HILLEGAS. With the Boer forces.

Author: Correspondent, "New York world."

121.—*Private correspondents as authors.*—Give the names of the principal well-known correspondents whose letters are published in any collection of a man's correspondence and journals; *e.g.*:—

TALLACK. Howard letters and memorials.

Contains letters from John Bright, Cardinal Manning, Max Müller, Lord Salisbury, 1st Lord Selborne.

122.—*Origin of ancient texts.*—In the case of such collections as the Nibelungenlied, Hitopadesa, sagas, heroic cycles and legends, give very brief account of probable origin; *e.g.*:—

Nibelungenlied.

Authorship disputed. Believed by some critics to be a collection of the works of many hands, probably during 1190-1210; by others to be by the poet Von Kürenberg, but altered by later writers.

4. *SUBJECT NOTE.*

123.—Describe exactly the subject and the scope of a book; *e.g.*:—

(*a*) FOX. River, road, and rail.

Subject: Popular account of author's engineering experiences, railway extension and construction, subaqueous work and tunneling, mining in the Andes, and travel in Canada, South America, and Mediterranean (insert dates).

(*b*) COLQUHOUN. Greater America.

Subject: United States and her recent acquisition of oversea possessions, with discussion of race question in America, transportation routes, and the influence Central American canal would have upon American power and trade. Chapter on: How Greater America is governed. *Argument* complementary to that of author's "Mastery of the Pacific" (C577).

(*c*) MENDELSSOHN-BARTHOLDY. Hymn of praise. Vocal score; pianoforte accompaniment.

Contains pianoforte symphony, choruses, soprani duet, soprano and tenor duet and solos.

(*d*) BALFE. Bohemian girl. Vocal score; pianoforte accompaniment.

Principal songs: I dreamt I dwelt in marble halls; The Heart bowed down; When other lips and other hearts.

Ex. (*c*). This note is desirable in order to assist the many people who wish to play or sing certain parts of the music only. An opera (vocal score) without overtures or marches is of very little use to a pianist; and a soprano will thank the annotator for pointing out soprani songs.

Ex. (*d*). The object of this note is to inform readers of the presence of songs, which although well-known, may not be known to them in conjunction with the opera.

In these examples, the kind of score is given on the title-page, but this is not invariably so, and the annotator must supply the deficiencies in a note.

124.—(i.) Summarize any principal argument or theory which a book attempts to establish, or, if found impossible to summarize such theory with sufficient brevity, indicate its nature. (ii.) In the case of a book which does not

state, but which depends upon a theory or argument described elsewhere by the same or another author, give either a summary of the theory (as in i.), or, if the summary is already made in an annotation to the book stating the theory, refer thereto; *e.g.*:—

(*a*) MAETERLINCK. The Buried temple.

Argues that there is such a thing as justice, though author cannot believe there is any innate justice in human nature, nor can he accept the religious explanation, which throws responsibility for unmerited misfortune or fortune on a higher justice.

(*b*) LOMBROSO. Man of genius.

Argues that genius is a degenerate and diseased condition allied to epileptiform mania, and in a lesser degree to dementia of cranks, or mattoids as he calls them. *Read also* Nordau's "Degeneration" (151N).

(*c*) LANG. Making of religion.

Attacks the animistic "ghost" theory of religion, as enunciated by Spencer, Huxley, and others (see . . . and article . . . in "Encyclopædia Britannica").

(*d*) WEISMANN. Germ-plasm.

Theory: The germ-plasm is a special organized and living hereditary substance, transmitted from generation to generation, thus being immortal; it is composed of vital units, called ids, each of equal value, but differing in character, containing all the primary constituents of an individual.

125.—If a work is an index, state the precise character of the publications indexed, and the number, nationality, and accessibility of them; *e.g.*:—

SUPLEE AND CUNTZ. Engineering index.

Indexes more than 200 periodical technical papers published in the U.S., Great Britain, and the Continent, and indicates

character and purpose of each article described. Continued monthly in "Engineering magazine." Full references to American material, much of which is not easily accessible here. Periodicals filed in this library are marked on pp. 4-10.

126.—In the case of collectanea (volumes of essays) by well-known authors, set out in full in authors' words; by less well-known authors, set out in full if the number of the essays does not exceed eight, otherwise give summary of principal contents in own words; by minor authors, do not set out, but give a summary of principal contents in own words. Put notes to single essays in square brackets immediately following the title of the essay; *e.g.*:—

(*a*) HOWELLS. Literature and life.

Essays on: The Man of letters as a man of business. The Editor's relations with the young contributor. Last days in a Dutch hotel. A She Hamlet [Mme. Sarah Bernhardt].....

(*b*) COLLINS. Ephemera critica: plain truths about current literature.

Subjects: The present functions of criticism, English literature at the universities, log-rolling and education; reviews of modern guides to literature, and of new editions of classical works. *Argues:*

127.—In the case of miscellanea, that is to say, "odds and ends" books rather than collections of essays, summarize the more important topics touched upon; *e.g.*:—

(*a*) PIGOU. Odds and ends.

Subject: Reminiscences and anecdotes of boyhood and schoolboy life, Sunday schools, preaching and preachers, missions, cathedral and club life. *Chapter* on: The Relation of disease to crime.

(*b*) ARNOLD. Letters.

Dated from London, Switzerland, Harrow, Cobham, the Continent whilst on his tour of inspection of foreign schools, and the U.S. *Subjects:* Literature, school inspection, education.

Ex. (*b*). Letters and journals should be treated as miscellanea. Such works frequently describe fully the places of residence of their writers, and this fact should not be overlooked in annotation. The Letters of Lady Wortley Montagu afford a much better example than (*b*).

128.—In the case of biographical works, note the leading feature of the subject's career; *e.g.*:—

(*a*) LEICESTER, Simon de Montfort, *Earl of* (1208-65). Leader of Barons in their struggle against Henry III.

(*b*) IBSEN, HENRIK (1828-). *Norwegian dramatist and poet.*

(*c*) CATHERINE DE RICCI, *Saint* (1522-90). *Italian Dominican mystic.*

(*d*) CHAMPLAIN, SAMUEL (1570-1635). *French founder of Quebec.*

(*e*) CLARKE, *Hon. Sir* ANDREW (1824-1902).

Sir Andrew was surveyor-general of Victoria, director of works at Admiralty, governor of Straits Settlements, commandant of School of Military Engineering, Chatham, and inspector-general of fortifications.

If the note is short, as in the case of ex. (*b*), (*c*), (*d*), it may be included in the entry. (See § 104.) Longer annotations should form a separate paragraph. (See § 103.)

The annotation of biography is sometimes considerably overdone, possibly because annotators are tempted to "slop over" with information so easily boiled down or borrowed

from articles in biographical dictionaries. Then the catalogue itself becomes something like a biographical dictionary, and the cost of printing is largely increased. The annotator cannot go far astray in remembering that the *book* and not the *man* is to be described; all he need say about the latter must be what is just necessary to explain the former. As a general rule, the greater the biographee the shorter may be the note; or a note may not be required; *e.g.* :—

(*a*) SHAKESPEARE, WILLIAM (1564 - 1616). *English dramatist.*

(*b*) NAPOLEON I. *of France* (1769-1821).

or (*c*) NAPOLEON I., *Emperor of the French* (1769-1821).

Ex. (*a*). The adjective is sometimes omitted; all subjects being regarded as English unless otherwise stated. Ex. (*b*) and (*c*) are the usual catalogue entries, and suffice. The annotation to the subject heading of a biographical work need never exceed four or five lines.

129.—*Misleading titles.*—If the title of a book is likely to mislead readers as to the subject matter, or if any serious discrepancy between title and subject matter exists, make a note pointing out such discrepancy; *e.g.* :—

BARNARD. Educational biography: memoirs of teachers, educators, and promoters and benefactors of education, literature and science.

Limited to teachers and educators, the volume that was to include benefactors, etc., never having been published.

130.—If a book is written in pursuance of a special purpose, note the fact; *e.g.* :—

(*a*) *Borderland:* quarterly. Edited by W. T. Stead.

Object: To show that psychic phenomena are worthy of more serious consideration than they have yet (1894) received.

(*b*) SWIFT. Tale of a tub.

Satirises formalism and pedantry in religion, especially among Roman Catholics and Puritans.

(*c*) SHAW. Encyclopædia of ornament.

Object: To give selection of purest and best specimens of ornament of all kinds and all ages.

(*d*) MENDELSSOHN-BARTHOLDY. Lieder ohne Worte.

Mendelssohn "thought music much more definite than words." "I wish I were with you," says he to his sister, in sending her from Munich the earliest of these compositions which we possess, "but as that is impossible, I have written a song for you expressive of my wishes and thoughts."

Ex. (*a*). Observe the date. Dates should always be attached to assertions of this kind, which, although true at the time of writing, may not be so a few years afterwards.

131.—If a book serves a purpose apart from the purpose expressly contemplated by the writer, note the fact; *e.g.*:—

(*a*) STEEL. Tales of the Punjab.

Indian folk tales intended for children, but notes and analyses make them valuable to students of folklore.

(*b*) HOLLANDER. Mental functions of the brain.

For physicians, but contains much information for lawyers.

Many books expressly written for specialists are also of interest to general readers, and a note pointing this out should usually be made.

132.—*Special features.*—Note important matter not covered by the title, or unlooked-for matter, such as the author's specific suggestions and discoveries; addenda of all kinds (glossaries of terms, statistical tables, summaries, lists of artists' works, chronologies, questions, answers);

contributions by other writers; material relating to immediate neighbourhood of the library in a work of too wide a scope to be put with the local collection; *e.g.*:—

(*a*) SAINTSBURY. History of nineteenth century literature.

Chapter on: The development of periodicals.

(*b*) WILLIAMSON. Integral calculus.

Contains Prof. Crofton's essay on local probability.

(*c*) SYME. Representative government in England.

Suggests that constituencies shall have power to dismiss their representatives.

(*d*) KELLY. Evolution and effort in their relation to religion and politics.

Chapter on: Problem of education, which advocates establishment of endowed newspaper.

(*e*) FRASER. America at work.

Chapter on woollen industry, comparing America and W. Riding, to latter's advantage.

(*f*) REDLICH. Local government in England. Trans. F. W. Hirst.

This *trans.*, by a native of Huddersfield, is highly spoken of by author himself in preface. A considerable portion entirely contributed by Mr. Hirst.

(*g*) BACON. By land and sky.

Contains many original observations on transmission of sound.

(*h*) TEMPLE. Bird's-eye view of picturesque India.

Appendix: Some leading statistics.

(*i*) KERNER VON MARILAUN. Natural history of plants.

Appendix: Glossary of terms.

In the case of ex. (*g*), see § 117, *Original research*, dealing with books based very largely upon new researches, to which the annotator is bound to refer even in Short annotation. In ex. (*g*) the original matter is incidental to the book, and it is merely desirable that the annotator should refer to it.

133.—*Dates.*—Note the period covered by a work, or the period during which the scenes and events described were witnessed, in square brackets following the title, if such title does not already give them; *e.g.*:—

HEDIN, SVEN. Central Asia and Tibet [1899-1901].

See § 156. This section applies particularly to history, travels, correspondence, diaries, biography.

134.—*Dates of appendices.*—Give the dates of such appendices as regulations for exhibitions and shows, examination syllabuses and papers, and sanitary regulations; *e.g.*:—

MITCHELL. Building construction and drawing. 1900.
Appendices: Board of Education syllabus, August, 1901. Examination papers, elementary stage, 1890-1900.

Observe that in the above example the syllabus bears a later date than the title-page of the book.

5. *TREATMENT NOTE.*

135.—***Standpoint, bias, controversy.***—Note the standpoint from which the author views his subject. If two books are known to deal with the same subject from different standpoints, refer one to the other. Especially distinguish controversial works by noting whether they are pro or con. [see § 102 (*a*)]; *e.g.* :—

(*a*) JAMES. Varieties of religious experience.
Standpoint: Psychological.

(*b*) JAMES. Principles of psychology.
Standpoint: Natural science throughout.

(*c*) ENCYCLOPÆDIA BIBLICA.
Standpoint: Most advanced criticism; many contributors are continental critics.

(*d*) LINGARD. History of England.
Point of view: Strongly Roman Catholic.

(*e*) FORSTER. Statesmen of the commonwealth.
Standpoint: Sympathies revolutionary, but Cromwell is severely condemned. "As Carlyle (BC421) is Cromwell's most able defender, Forster is perhaps his most able prosecutor."—Adams: Manual of historical literature.

(*f*) MOTLEY. Rise of the Dutch Republic.
Presents Dutch case in most favourable light. *See* Prescott's "Philip II." (BP262) for Spanish view.

(*g*) GUINNESS. City of the seven hills.
Attacks Roman Catholicism.

137.—*Grade of treatment.*—State what class of readers the author has kept in mind whilst writing the book; *e.g.*:—

(*a*) SYMES. Short text-book of political economy.
Designed for reading circles and discussion classes.

(*b*) WATTS. Geology for beginners.
Designed to meet requirements of Science and Art Department examination (elementary stage) and Oxford and Cambridge Schools Examination Board.

(*c*) SMITH. The United States.
For English rather than American readers.

(*d*) HERBERT. Fifty lunches.
Higher class; most dishes are expensive.

(*e*) MORTON. Modern typewriting.
For students of the Smith Premier, which, however, has the standard keyboard.

(*f*) BREWER. Reader's handbook of allusions, references, plots, and stories.
Designed for the reader who desires to turn up quickly the full account of a story, plot or name which is simply alluded to in the book he is reading. *E.g.*:—If such reader is puzzled by a reference to Meg Merrilies he will find in this book an outline of her character, and a reference to the novel in which she appears, *viz.*, Scott's "Guy Mannering." *Appendices:* English and American bibliography.

Ex. (*d*) should be particularly noted. Nearly all cookery books may be designated "higher-class," or "middle-class," or "lower middle-class"—in addition it may be noted whether they are of the English, French, Anglo-Indian, or other school.

138.—Note what preparatory knowledge is necessary to a clear understanding of the book; in the case of music, note the presence of fingering, and state whether it is German or English; *e.g.*:—

(*a*) BOOLE. An Investigation of the laws of thought.
Reader must know important logical terms, and algebraic principles.

(*b*) JEVONS. Principles of science.
Reader should have knowledge of algebraic formulae to . . .

(*c*) POOLE. Electric wiring.
Reader should be familiar with Ohm's law.

(*d*) DARWIN. More letters: a record of his work in hitherto unpublished letters.
Complementary to "Life and letters" (BD421), which are more personal and less scientific. "More letters" will only be easy reading to those acquainted with Darwin's theory and scientific thought during the latter half of the 19th century.

(*e*) TAIT. Properties of matter.
Reader must have sound knowledge of ordinary geometry, moderate acquaintance with elements of algebra and trigonometry, and basic principles of kinematics of a point and kinetics of a particle.

(*f*) BEETHOVEN. Sonatas.
English fingering.

Ex. (*f*). If the music is fingered, the playing of it is rendered easier. English pianoforte fingering is marked by + 1 2 3 4 over the notes; German by 1 2 3 4 5. A young player, if used to English fingering, would be very likely confused when playing a piece fingered in the German fashion.

139.—*Copious notes.*—Note the presence of an unusually large number of notes; *e.g.* :—

ACTON. Lecture on the study of history.

Full of allusions, which are explained in notes occupying one half of the book.

140.—If it is impossible to indicate the grade of treatment in books by the means explained in §§ 137-139, use consistently the following carefully-chosen critical epithets :—

Elementary.
Intermediate.
Advanced.
Popular.
Semi-popular.
Technical, non-technical.
Non-mathematical.
Stiff reading.
Condensed.

The first three terms are suitable for text-books. "Semi-popular" is a useful term to apply to books which appear from their titles to be "popular," although really not so. A book which deals with a technical subject, but which avoids as far as possible the use of technical terms, may be described as "non-technical." Thus "semi-popular" should be applied to a book in general literature which is not quite so popular as described or indicated in its title; whilst "non-technical" should be applied to an apparently technical work which is really not technical.

(*a*) MAXWELL. Elementary treatise on electricity.

Not elementary; but advanced, being mathematically and otherwise difficult.

(*b*) STORY. Story of wireless telegraphy.
Not so technical as Tunzelmann's "Wireless telegraphy" (1901) and Bubier's "A B C of wireless telegraphy" (1904).

(*c*) HEATH. Elementary treatise on geometrical optics.
"Elementary, inasmuch as it uses no mathematics beyond trigonometry."

(*d*) CLAUS. Elementary text-book of zoology.
Despite title, *advanced*.

(*e*) FINDLAY. The Phase rule.
Non-mathematical.

(*f*) WALLACE. Darwinism: a popular...
Rather, *semi*-popular.

(*g*) SHEPHARDSON. Electrical catechism.
Treatment non-technical.

The meaning attached by authors to such words as "elementary," "advanced," and the like, are to be regarded as only relatively true. The note to (*c*) modifies, or perhaps we may say, explains the epithet "elementary" in the title. The notes to (*a*) and (*d*) flatly contradict the titles, and seem absurd; but the annotator is on the right track in attempting to show as exactly as possible the grade of difficulty of the book. The contradiction might be avoided by a note similar to that in (*c*) thus: "Called elementary, but the reader is assumed to know, etc." Again in (*f*) the term "popular" must be modified by the prefix "semi-," otherwise this book will not be distinguished from a similar, and quite popular book, Clodd's "Story of creation." The annotator must therefore fix in his mind the precise degree of difficulty conveyed by each epithet, and stick to that degree as consistently as possible. Then he may partially

succeed in assisting readers to obtain suitable books. But always let it be borne in mind that the epithets given above are only to be used when it is not possible, without much trouble, to ascertain what knowledge is assumed to be in the reader's possession.

141.—*Difficulty of foreign works.*—It is scarcely possible to indicate the degree of difficulty of the language of a foreign work with any satisfaction. Very few books, unless written expressly for children, are consistently easy, or consistently difficult, as the diction and style will vary in accordance with the differences in the objects, scenes, and emotions to be described. But if a foreign work contains much dialect and colloquial language, note the fact, because very few English readers will be able to read the book. Also if a French novel, for example, contains a considerable amount of bright conversation, this fact might be noted, because many readers will be attracted to such a book for two reasons—(1) it is usually easier reading (2) it familiarises them with the idiom and the vocabulary useful in every day intercourse; modern French plays are popular for this reason.

142.—*Language of book.*—Note, in brackets after the title, the language of a book, if such language is not shown by the title; *e.g.* :—

(*a*) CHAUCER. Canterbury tales. [In original Middle English text.]

(*b*) BALZAC. Ursule Mirouët. [In French.]

In the case of (*b*), if the book is annotated as provided for in § 106, this note is not required.

143.—*Polyglots.*—If the text of a work is repeated in one or more foreign languages, note the languages; *e.g.*:—

All the world's fighting ships: naval cyclopædia and year-book, 1898.
Text in English, French, German, Italian.

The note to be in English, which is the language of the title.

143a.—In the case of some classes of books, as those on nature study, zoology, geography and so forth, it is advisable to distinguish American and colonial books, the methods and apparatus of study being often widely different in these countries; *e.g.*:—

JORDAN. Animal studies: a text-book of elementary zoology. 1903.
For high schools and colleges. American.

This seems to be consistently done in the Cardiff F.L. "Catalogue of books on nature study," a good example of short annotation. Especially is it desirable in a catalogue of juvenile books for the use of teachers, as many teachers have a great dislike for American orthography. The fact that their prejudice is unreasonable is not the annotator's business.

144.—*Limits or novelty of treatment.*—Note carefully the limits or the novelty of the treatment of the subject. Note specially full treatment of part of subject; *e.g.*:—

(*a*) SAINTSBURY. History of nineteenth century literature, 1780-1895. 1896.
Although history is brought down to 1895, no living writer is included.

(*b*) ACTON. Cambridge modern history.

Not a complete history of the nations, which are only dealt with "according to the time and degree in which they influence the common features of mankind."

(*c*) PHILLIPS. How to become a journalist.

Deals particularly with provincial journalism.

(*d*) ENGEL. History of English literature.

Deals very fully with Bacon-Shakespeare controversy.

(*e*) HODGMAN. Manual of land surveying.

Special attention paid to application of common and statutory law in location of boundary lines, both in originals and re-surveys.

(*f*) BRUNETIÈRE. Manual of the history of French literature.

The evolution of the literature. "The Darwinian method applied to literature."

EX. (*b*). This note is important. A reader should be told that the volume on the French revolution not only deals fully with the national events, but with those events as they were affected by the whole of Europe. Many readers would be confused by this breadth of view, and some might regard it as useless. Ranke's "History of England" is another case in point, as the author deals fully with international relations.

EX. (*f*) really comes under the heading "Standpoint," § 135, but it is put here as a good example of novelty of treatment, Brunetière being quite unlike the usual text-books, and forming hard reading for those without a philosophical bent.

6. *THE RELATION NOTE.*

145.—*Reading courses.*—In a classed catalogue, whether printed or MS., each class head may serve to cover a "course of reading," in which most of the reference notes may be grouped. This is the most concise kind of relative description; *e.g.*:—

Geology.

Reading course:—Young students should read GEIKIE'S "Primer." All beginners must read a physical geography such as HUXLEY'S (551H); then read PAGE AND LAPWORTH, or GEIKIE'S "Class-book," followed by RAMSAY'S "Physical geology and geography of Great Britain" (551R). GEIKIE'S "Field-work" will teach how to observe. LYELL should be read by those who desire a philosophical treatise, though it does not contain the latest discoveries. GEIKIE'S "Scenery and geology of Scotland" will especially interest those whose æsthetic perceptions are quickened by inquiry into causes.

Call-marks are only given when the work is not included under the above heading; titles are only given where several books by the same author appear under the single head. The foregoing example is adapted from Sargant and Whishaw's admirable guide, now, unfortunately, somewhat out-of-date. The Peterborough Class List, "Natural science," issued by Mr. L. S. Jast, also gives such reading courses.

Of course, such reading-lists can only be given in general catalogues.

146.—*Effect of books.*—If a book occupies an important place in the history of its subject, or of the form of literature to which it belongs, state the fact in a note; also note the effect of a work in helping towards the realization of a scheme or project of importance: *e.g.* :—

(*a*) FIELDING. Tom Jones.

"Of the highest importance in history of literature, as indicating lines on which the modern novel of manners was to be written; Thackeray . . . avowedly took it for his model in Pendennis," (FT212).—Baker: Best fiction (1903).

(*b*) DARWIN. Origin of species.

The first exposition of Darwinian theory of mutability of species through natural selection. Before it appeared most scientists regarded species as individual creations; now (1904) the origin of species from other allied species by ordinary process of natural birth is universally accepted.

(*c*) MILL. System of logic.

Marked a new epoch in literature of logic, especially by its exposition of methods of experimental enquiry, and its illustration of these in achievements of modern science.

(*d*) DESJARDINS. The Present duty. 1892.

Created a sensation in thinking world of Paris. A band of men, avowing same convictions as author, formed a "Union for moral action," which aimed to unite all serious-minded men, of no matter what religious or political persuasion, who cared to work for the cultivation of a healthy public opinion, for a moral awakening, and for the education and strengthening of modern decadent will power.

(*e*) LIVERPOOL. Coins of the realm.

Report on which English gold standard was established.

(*f*) BESANT. All sorts and conditions of men.
Suggested founding of the People's Palace, East London.

Ex. (*a*). The history of the novel is described in a series of notes prefixed to the "Class-guide to fiction," issued by Mr. Jas. Duff Brown, when Librarian of Finsbury, and the student would do well to study this feature very thoroughly. A similar series ought to be written for certain subjects of importance, *e.g.*, Evolution. Indeed, Mr. Brown has such a purpose in view, and hopes to carry it out in the near future.

Ex. (*c*) describes a book remarkable for its original treatment of an old subject. Ex. (*d*), (*e*), (*f*) describe books which were the causes, or the principal causes, of important public movements or interesting experiments. Possibly the better position for this sort of note would be in a reading course (§ 145), but where reading courses are not used, or in lists and magazines, the note should be attached to the book-entry.

Ex. (*d*) is taken from the Pittsburgh "Classified catalogue."

147.—*Cognate books.*—Refer to any sequel of a book, to its continuation, expansion, or to similar works, or to a parody of it, or to important reviews or criticisms of it; *e.g.*:—

(*a*) LEWIS. In the shadow of Sinai.
Sequel: Mrs. Gibson's "How the Codex was found" (915).

(*b*) VERNE. Antarctic mystery.
Continuation of Poe's "Narrative of Arthur Gordon Pym" (FP242).

(*c*) WALLACE. Geographical distribution of animals.

Continuation and expansion of chapters 11 and 12, Darwin's "Origin of species" (575D).

(*d*) BERGEN. Current superstitions...

Author's "Animal and plant lore" may be regarded as v. 2 of this work, and contains index to both v.

(*e*) **Arnold.** FINDLAY. *Editor.* Arnold of Rugby: his school life and contributions to education.

Supplements Stanley's "Life" (BA932), which is more personal.

(*f*) SWIFT. Brook Farm: its members, scholars, and visitors.

Read also: Hawthorne's "Blithedale romance" (FH394), which is a story founded upon the Brook Farm experiment.

(*g*) DIXON. Among the birds in northern shires.

Companion volume: "Bird life in a southern county" (598D).

(*h*) GODFREY. Home life under the Stuarts.

Companion volume: "Social life under the Stuarts" (942G).

(*i*) KENNEY-HERBERT. Fifty breakfasts.

Companion volume: "Fifty lunches" (642K26) and "Fifty dinners" (642K24).

(*j*) GEIKIE. Scottish reminiscences.

Similar work: Dean Ramsay's "Scottish life and character" (914.1G).

(*k*) THRING. Education and school.

Whilst this discusses policy of great public school, author's "Theory and practice of teaching" (371T21), deals with school method.

(*l*) AVEBURY. Scenery of Switzerland.

Compare with Marr's "Scientific study of scenery" (551M).

(*m*) CHRESTIEN DE TROYES. King Arthur and the round table.

First English prose translation of early metrical French version of Arthurian legend. *Read also* Malory's "Morte d'Arthur" (398M), which followed later and inferior French versions mostly.

(*n*) FIELDING. Adventures of Joseph Andrews.

Largely a parody of Richardson's "Pamela" (FR212).

(*o*) KIDD. Social evolution.

Read also 15 pp. review in "Political science quarterly," December, 1894.

(*p*) FRAZER. The Golden bough.

Criticised in Lang's "Magic and religion" (291L23).

(*q*) LANG. Magic and religion.

"Largely criticism of Mr. Frazer's position in .... 'The Golden bough' (291F89), with special reference to Mr. Frazer's theory of origin of religion, and of the belief in Christ's divinity."—*Spectator*, 1901.

(*r*) WOODS. Princess of Hanover.

Drama based on tragic story of Sophie Dorothea, consort of George I. *See* life of Sophie, by Wilkins (B846).

Ex. (*g*), (*h*), (*i*) are of notes which may be dispensed with in a general classed catalogue. But in reading lists and library magazines they should be used.

Ex. (*f*). Refer also from the novel to Swift's book.

Ex. (*k*), (*l*), (*m*), (*n*). Refer also from the books mentioned in these notes.

Ex. (*m*) is doubly relative, as it shows the book to be a first translation, and also refers to Malory, a translation of another version.

Ex. (*o*). Such a reference as this would only be made in a library magazine, or reading list, or card catalogue; in a printed general catalogue it would be too full even for Full to use, although Pittsburgh makes it.

Ex. (*p*). This note would be added to the entries in the card catalogue when (*q*) is annotated.

Consider Turgenev's "Fathers and children," in which the word nihilism was first introduced into Russia. This book was replied to by Dostoyevski in "Les possédés," and afterwards qualified or explained by Tchernyshevsky, in "What is to be done?" Together, these books give a correct idea of nihilism.

148.—Note also the following examples in particular. The dates in the titles are not sufficient; the connection must be stated—in all forms of catalogue; *e.g.*:—

STUBBS. Constitutional history of England (to 1485).
Continued by Hallam (342H) and May (342M).

HALLAM. Constitutional history of England (1485-1760).
Serves as *continuation* of Stubbs' "Constitutional history" (342S).

MAY. Constitutional history of England (1760-1860).
Serves as *continuation* of Hallam's "Constitutional history" (342H).

149.—In certain cases reference notes may be made to serve instead of other notes; *e.g.*:—

WOOD. Norwegian byways.

Similar works: Author's "Glories of Spain" (914.6W) (see note), "Romance of Spain" (914.6W), and "Valley of the Rhone."

The reference to the annotation to "Glories of Spain" will satisfy those who are unacquainted with the author, whilst the references to his other works will more than satisfy those who *have* read them as to the character of this particular book.

150.—*Librarians' notes.*—Notes for the information of librarians should comprise date of publication, publisher, price (distinguishing net and subject books), size, number of pages, number and character of illustrations, character of paper, printing, binding; comparisons with very similar works; *e.g.*:—

ADAMS. A Dictionary of American authors. 5th edition. $8\frac{1}{2}'' \times 5\frac{1}{2}''$. Boston, Houghton, 1904. 857 pp. $3.50.

Enlarged by 146 pp. If library already owns earlier edition, with "Who's who in America," and "New international encyclopædia," it will not need this.

CLEMENT. Women in the fine arts....

32 illustrations. No index of works. Printing, paper, binding good.

LANGTON. How to know oriental rugs....

12 coloured and 8 black and white plates. A padded book, containing three times as much blank paper (poor) as letter-press. Buy second-hand.

POTTER. The Art of the Louvre....

418 pp., 50 fair half-tone illustrations, folding plans. Well printed. Index very fair.

7. *EDITING NOTE.*

151.—*Arrangement and plan.*—In the case of edited works or compilations, as commentaries, annotated editions, reference works, catalogues, volumes of quotations, anthologies, table talk and so forth, note the scope and the general arrangement of the material, whether classified, chronological or other. If the arrangement is alphabetical, a note is unnecessary; *e.g.*:—

(*a*) SHAKESPEARE. Select plays: King Lear. Edited by W. A. Wright.

Editor writes preface on origin of play, and appends 93 pp. of notes, which consist mainly of elucidations of text and variant readings: criticism absent.

(*b*) MOULTON. *Editor.* Library of literary criticism of English and American authors.

Arrangement of articles chronological. Each article comprises brief biography of the subject, followed by general criticisms of the author's entire works, then by criticisms of individual works. Criticisms also are arranged chronologically from contemporary to living writers, chapter and verse being quoted after each excerpt. American.

(*c*) BALDWIN. Dictionary of philosophy and psychology.

Arrangement alphabetical under subjects such as "Characteristic," "Common Sense," "Generic image." Articles comprise etymology of subject word, definition of idea and examples of its application, and bibliography of literature discussing it.

(*d*) BARTLETT. Familiar quotations.

Arranged chronologically; with indexes of authors and most important words.

(*e*) HOYT. Cyclopædia of practical quotations.

Arranged under subjects, with index of quotations, and list of quoted authors, with dates and nationalities.

(*f*) BELTON. Literary manual of foreign quotations.

Arranged under first word, with Italian, German, French, and Latin indexes under catch words.

The reader should study carefully Miss A. B. Kroeger's "Guide to reference books," wherein she invariably describes very clearly the editors' methods of arrangement.

Ex. (*d*), (*e*), (*f*). Such notes as these serve to direct a reader at once to the book which will most quickly and effectively help him. Thus a reader seeking the authorship of a particular quotation will find a "first-word" index such as Belton's most useful; a reader remembering some telling phrase and desiring to find the complete quotation will go to the volumes with indexes of catch-words (Bartlett and Belton); whilst a third reader, wishing to *select* a quotation on a certain subject, will consult a volume arranged by subjects (Hoyt).

152.—*New editions.*—Note important changes in new editions of well-known works, especially scientific, technical and local works; *e.g.*:—

(*a*) CARPENTER. The Microscope and its revelations. Ed. 8.

Revision of text throughout; first 7 and 23rd chapters re-written.—Title.

(*b*) LAMBARD. A Perambulation of Kent.... Imprinted at London for Ralph Newberie, 1576.

This *edition* contains: "Names of suche of the nobilitie and gentrie as the Heralds recorded in their visitation, 1574."

(*c*) GROVE. Dictionary of music and musicians. New ed., by J. A. F. Maitland. V. 1.

Follows general plan of original edition (1879), bringing to date (1904) both in names included and authorities cited. Many articles entirely re-written, but material still valuable retained. Illustrations and portraits added.

153.—*Indexes.*—Note the absence of an index, particularly in the case of miscellanea, journals, table-talk, diaries, letters, and the like; the whereabouts of indexes to sets of periodicals; and explain any unusual complications in indexes which would be liable to confuse; *e.g.*:—

(*a*) ARNOLD, MATTHEW. Letters.

No index.

(*b*) AMERICAN PHILOLOGICAL ASSOCIATION. Transactions, 1869 to date. V. 1 to date.

Indexes in v. 20 to v. 1-20, in v. 30 to v. 21-30.

(*c*) INSTITUT DE FRANCE. ACADÉMIE DES SCIENCES. Mémoires, présentés à l'Institut.

Index in Royal Society's "Catalogue of scientific papers" (qr 016.5).

(*d*) CHAMBERS'S JOURNAL. V. 1, to date.

Indexed in Poole's "Index to periodical literature,' and the "Review of reviews" index. (Ref. cata. table.)

(*e*) POOLE AND FLETCHER. Index to periodical literature.

To find the date of an article refer to chronological conspectus at beginning of each volume (except volume 2). First refer to list of periodicals indexed ("Abbreviations, titles and imprints") to find conspectus number; then run the eye down the column at head of which this number appears in conspectus until the volume number is found, against which, in left margin, the date is printed.

(*f*) GRISWOLD. Index to ... collections of essays.

In order to make index concise, compiler refers under subjects to numbers; volumes representing the numbers are to be found by means of key in front of book.

(*g*) BARRI, GIRALDUS DE, *Cambrensis.* Opera. 8 v. 1861-91.

Index to v. 1-4 and v. 8 in v. 8; index at end of each of v. 5-7

Ex. (*a*). The value of such a work as Coleridge's "Table talk," which is arranged chronologically, is very seriously diminished in an edition without an index. If the talk is classified, the index is not quite so important, but nevertheless the absence of it should be noted. Unindexed editions of miscellanea should never be put in the library when indexed editions are obtainable.

Ex. (*e*), (*f*). Observe that unless such peculiarities are pointed out a reader may spend half an hour before he discovers how to use the index. The above notes should appear in the catalogue, and should be cut out and pasted in the books referred to.

8. *BIBLIOGRAPHICAL NOTE.*

155.—*Original publication.*—Note whether a work has been published previously either serially, orally, or by presentation as a university or college thesis; *e.g.*:—

(*a*) *Pages from a private diary.*

Reprinted from "Cornhill Magazine," 1895 (?).

(*b*) GERMANN. National legislation concerning education.

Thesis submitted for degree of doctor of philosophy, Columbia University (1892).

This rule applies to plays; *e.g.*:—

HOBBES. The Ambassador: a comedy.

First presented St. James's theatre, London, 1898.

156.—In the case of all books, note the date of original publication of a work reprinted. When necessary, note any subsequent event or book which may have affected the value of the work being dealt with; *e.g.*:—

(*a*) SENANCOUR. Obermann.

Published first, 1804.

(*b*) ARNOLD. Higher schools and universities in Germany.

Applies to 1868, when first edition was *published*; now read for its observations and criticisms upon educational method.

(*c*) ROMILLY. Public responsibility and vote by ballot.
Published first 1865, prior to Ballot act, 1872.

The date may be given thus :—

SWIFT. Gulliver's travels [1726]. 1905.

But if this is done the period covered by historical works, or the years during which travels were undertaken, must be stated in the annotation, and *not* in square brackets in the entry. (See § 133.) It is preferable to put information most nearly related to the subject matter of the book in the entry if possible; so that period dates in history, travel, etc., should be in the entry, and the date of first edition in the bibliographical note. Cutter's form (4th ed., § 274) is as in SWIFT above, with the following alternative :—

ASCHAM. Toxophilus. 3rd ed. 1857 [1st ed. 1542]

The "completeness" of the Library of Congress cards, or rather their insufficiently clear use of dates, has been the cause of complaint in the U.S.; see *Library Journal*, v. 30: 401.

157.—In the case of a translation give the date of a book in its first form.

159.—*First books.*—If a book is believed to be the first on its subject, make a note to this effect; *e.g.* :—

OWEN. Telephone lines and methods of constructing them overhead and underground.
Author believes this to be first book on subject.

It may be discovered later that the author's belief was not well-founded, but the note is useful inasmuch as it points out the scarcity of material on the specific subject.

160.—*Bases of books.*—Note particulars of the basis or source of a work; *e.g.*:—

(*a*) BARTHOLOMEW AND HERBERTSON. Atlas of meteorology.
Based on Berghaus' "Physikalischer Atlas."

(*b*) *The Times Gazetteer.*
Originally Longman's "Gazetteer."

(*c*) WAGNER. Der Ring des Nibelungen.
Founded on famous German epic of 12 century, "Nibelungen lied"; see translation by Horton.

(*d*) WEBSTER. Countinghouse dictionary.
Abridged from his "International dictionary."

(*e*) HAZLITT. Faiths and folklore.
Has an ancestry of nearly 200 years. Bourne's "Antiquitates vulgares" (1725) was re-edited by Brand (1777) merged into Brand and Ellis's "Popular antiquities" (1813) which was edited by Hazlitt (1870) and is now revised and extended, and arranged, for the first time, alphabetically.

161.—Show in what respect (if any) a work differs from the work on which it is based; *e.g.*, see § *e* (160).

This note is important, although it can very seldom be made, because publishers persistently neglect, or forbear, or refuse to state exactly in what way the old material has been treated; *e.g.*: the "Maps" volume to the "Encyclopædia Britannica," ed. 10, is undoubtedly a reprint of an American atlas. Is it an exact reprint, or were substantial alterations made, and, if so, in what direction? Moreover, from which American atlas was the reprint made? No information is vouchsafed in answer to these questions.

162.—If a book has been the source from which a great writer has very largely or wholly drawn his materials, make a note to this effect; *e.g.*:—

LODGE. Rosalynde.
Source of Shakespeare's "As you like it."

163.—*Illustrations.*—Indicate the presence of illustrations (diagrams, facsimiles, maps, etc.) of special value. Also in cases where the artist is well known, or where the photographer is remarkable for his skill in a special kind of work, state the name of the illustrator; *e.g.*:—

BERESFORD. The Break-up of China.
Has 2 detailed coloured maps, one showing chief navigable waterways.

Cromwell. BALDOCK. Cromwell as a soldier.
Contains good maps, showing main roads at the time.

MAHAN. Problem of Asia.
Has orographical map of part of Asia.

BOND. Bird life in wild Wales.
Contains illustrations from photographs by Oliver G. Pike.

In some libraries it is the practice to include particulars relating to illustrations in the catalogue entry between title and imprint, thus:—

HEDIN. Central Asia and Tibet: towards the holy city of Lassa [in 1899-1902]. 2 v. 420 illus., 8 coloured. 4 portraits. 5 maps. 1903.

or more briefly: 420 il., 8 col., 4 por., 5 mps. But even where this practice is followed the notes given above are desirable inasmuch as they point out rather important features of books.

If the illustrations are collated in the entry, it becomes desirable to note what appear to be poor and ineffective illustrations; *e.g.*:—

SCOTT. Rock villages of the Riviera. Illus. Map.
Map is only a very small sketch.

If the illustrations are not collated in the catalogue entry, then such a note is not required, because the annotator need only refer to the better kind of illustrations.

164.—*Bibliographies.*—Note the presence of bibliographies (lists of authorities), also their extent, and their kind, if classed, annotated, or in chronological order. Observe that it is needless to state that a bibliography is alphabetically arranged; *e.g.*:—

ASTON. Japanese literature.
Has *bibliographical* note.

Cavour. CAESARESCO. Life of Cavour.
Short *bibliography.*

THOMSON. Science of life.
Brief chronological *bibliography* of history of subject.

CARR. Synopsis of elementary results in pure mathematics.
Contains index to papers on pure mathematics in many British and foreign journals.

If bibliographies are signed, note the name of the compiler, unless he is also the author of the book.

Even if bibliographies receive analytical entries, or are separately indexed, it is wise to note them in the annotations,

if only because they suggest thoroughness on the part of the authors. References to authorities interspersed throughout the book, in the text or in footnotes, may also be noted for the same reason; although, of course, scattered references are solely of service in reading the particular books in which they are included.

165.—*Collation.*—In the case of valuable and scarce works, give collations; *e.g.* :—

LAMBARD. A Perambulation of Kent...

Collation: Title, dedication "To his Countriemen, the Gentlemen of the Countie of Kent, by T. W." (Thomas Wotton) Saxon characters, Sundry Faultes and Corrections, 8 leaves. Woodcut map, entitled "Angliae Heptarchia"; exposition of map, and the History, 435 pp.

166.—*Unusual features in format or printing.*—Unusual, unique, or curious features in the printing or get-up of a book may be noted; *e.g.* :—

MORRIS. Architecture and history; Westminster Abbey.

Printed at Chiswick press from golden type designed by Morris for Kelmscott press.

167.—*Numbered copies.*—If a book belongs to a limited and numbered edition, note the number of copies published and the number of the library's copy; *e.g.* :—

WHITNEY. The Genteel relation.

Only 100 copies printed; this is 15.

168.—*Titles.*—Note changes of title; *e.g.* :—

THURSTON. The Masquerader.

Published in England as "John Chilcote, M.P."

Folk-lore: quarterly review of myth, tradition, institution, and custom, 1878-99. V. 1-22, in 23. 1878-99.
Title, v. 1-5, reads "Folk-lore record"; v. 6-12, reads "Folk-lore journal." With v. 13 "Archæological review" was incorporated with this journal.

169.—If the title on the binding differs very materially from that upon the title-page, note the discrepancy; *e.g.*:—

UNITED STATES. Resolutions, laws, and ordinances relating to pay....
Binder's title reads "Revolutionary claims."

BUDGE. Easy lessons in Egyptian hieroglyphics.
Binder's title reads "Egyptian language."

Such a note is absolutely essential in all open-shelf libraries, even if annotations are not as a rule used in the catalogues, because a reader looking for the above book would very likely be confused by the changed title, and imagine he had been misled by an incorrect press-mark.

170.—Give the original title of a translated foreign work, if such title has not been literally translated also; *e.g.*:—

DAUDET. One of the forty.
L'Immortel.

or

DAUDET. One of the forty. [L'Immortel.]

but the entry,

BALZAC. The Quest of the absolute,

does not require the original title, "La Recherche de l'absolu."

171.—If a quotation is used as title, refer to its source, if possible; *e.g.*:—

PRAED. As a watch in the night.
Title from Psalms, c. 90, v. 4.

CRAWFORD. Whosoever shall offend....
Title from Mark, c. 9, v. 42.

In the case of theological works especially, stating the sources of quotations used as titles will often help towards describing them. Full only would make such a note.

172.—*Changes, etc., in periodical publications.*—Note volumes wanting, termination of publication, and the like, in periodical publications; *e.g.*:—

Public ownership review. Devoted to spread of public ownership facts. Monthly. Feb. 1897–Mar. 1899. 3 v. 1897–99.
No more published; pts. wanting, Feb.–June, '97.

9. *RULES APPLICABLE TO LITERATURE, CLASS BY CLASS.*

173.—The foregoing rules apply to *all* classes of literature, and only those points especially applicable to the individual classes have been collected below. The headings chosen are not those of any system of classification, but are intended to cover the treatment of subjects rather than the subjects themselves. In subject classification a book on the philosophy of history is shelved in the history class; but from the annotator it must receive the same treatment as any other philosophical work. Thus the heading "Philosophical works" embraces the philosophy of religion, sociology, art, literature, and history; whilst the heading "Historical works" embraces the history of philosophy, religion, literature, and so on.

174.—*Works of Reference.*—Authority of editor or editorial board; method of arrangement; scope of articles; state whether articles are signed or not; note whether references to authorities are given; basis; indicate special uses; note special indexes.

Philosophical Works.

175.—Author's qualifications; argument and standpoint; practical applications; treatment, if unusual or novel. The school of the writer is sometimes worthy of note, but as the schools are numerous, and the deviations from them almost infinite, it is better to give a clear summary indicating the line of thought, in the case of the more important books. To attempt to label each philosophical work with the name of a school would lead to endless confusion.

Theological Works.

176.—Argument and standpoint (which may be indicated by giving a summary of expressed attitude of author, or perhaps less clearly, by stating his religious persuasion; standpoint may be also critical, expository, hortatory) and the purpose of the work—the evils preached against, missionary objects, and so forth.

Sociological and Political Works.

177.—Author's qualifications, especially details and date of original investigations; important suggestions; argument and standpoint; statistics, and period they cover. Distinguish American and Colonial books. In the case of party political works note which party the author supports. If the party is foreign, and likely to be comparatively unknown in England, note its leading view; *e.g.*:—Prohibitionist = member of U.S. political party pledged to support legislation prohibiting sale of intoxicants. Usually such explanations are not necessary.

Philological Works.

178.—Preparation required by reader; grade of treatment, unusual treatment; method advocated, *i.e.*, "direct" or "natural" method or otherwise; method of editing in the case of texts; special purpose, as when designed for an examination.

Scientific Works.

179.—Author's qualifications, especially his original researches; argument, standpoint or school of thought; purpose; preparation required by reader; grade of treatment, theoretical, descriptive, practical, technical; date of

original publication; matter added to new editions; interrelations of books on same subject; distinguish American and Colonial books.

Works on the Arts.

180.—Author's qualifications; purpose; grade of treatment, critical, expository, technical, practical, mathematical; date of original publication; additions to later editions very important; illustrations; presence of questions and answers, regulations of public bodies and companies relative to arts and trades; in *music*, fingering, presence in dramatic music of well-known songs, or pieces, kind or quality of voices for songs, publisher's number (for purposes of identification), scores. Distinguish American and Colonial books on useful arts.

Literature of Power.

181.—Note the importance of a work and its place in literature; the editing in the case of standard works; relationship to other works. ALSO NOTE the following additions to, and variations from, the annotation of the literature of knowledge.

182.—An annotation to a work of the imagination should not disclose the course and end of the action, but should suggest its nature by means of a synopsis of its setting, the characters taking part in it, its theme or central idea and the period covered.

183.—The "author" note should only be used when any feature peculiar to the book (or books) and of the first importance to the narrative (or narratives) is known to

be the result of first-hand knowledge; *e.g.*, an author note should precede the list of Thomas Hardy's works, showing his intimate knowledge of the scene of the stories:—

HARDY, THOMAS.

B. 1840, in Dorsetshire; resided there 1840-62 and 1867 onwards; living. Scenes of his novels are laid almost wholly in Wessex, *i.e.*, Dorsetshire and Wilts.

184.—In the case of an author note which has to serve for several books, it is as well to include in it a reference to work of the same author in other classes; but this should only be done in classed catalogues, and when such works are very few and liable to be overlooked; *e.g.*:—

HARDY, THOMAS.

Has also written "Wessex poems" (821H) and "The Dynasts," a drama (822H).

185.—In the case of an important poet or dramatist or novelist, refer in the author note to one or two *leading* books on him; *e.g.*:—

HARDY, THOMAS.

For account of life, see Macdonell's "Thomas Hardy"; of work, see Johnson's "Art of Thomas Hardy"; of country, see Harper's "Hardy country" and Windle's "Wessex of Thomas Hardy."

This is better than a brief *critique*, inasmuch as it refers the reader to other books in the library.

186.—The surroundings in which the action takes place should be noted, if bearing close relation to such action.

If the book contains many careful descriptions of scenery or surroundings, note this also; *e.g.* :—

FREYTAG. The Lost manuscript.
Scene: Germany, university life.

GISSING. The Nether world.
Scene: Clerkenwell, London, amidst poor and working classes.

STEVENSON. The Ebb tide.
Scene: Pacific coral isles; contains many descriptions of life and nature.

187.—In the case of an important work, or of a work depending mainly on the delineation of character for its strength, note the principal characters, and give a word or two in description of each; *e.g.* :—

KIPLING. Soldiers three.
The "three" are Mulvaney, the humorous Irishman of drunken proclivities; Ortheris, a vain and irascible little Cockney; and Learoyd, the stolid Yorkshireman.

188.—If prominent actors in the events of the period are introduced, note the fact; *e.g.* :—

MEREJKOWSKI. The Forerunner.
Introduces Leonardo da Vinci and the Borgias.

EBERS. An Egyptian princess.
Introduces Cambyses, Darius, Sappho, Amasis.

BAILEY. Master of Gray.
Introduces Queen Elizabeth, James VI., Sidney, Walsingham, Burleigh.

The mention of such names does more to make the period clear than dates, and gives a better idea of the closeness of the narrative to actual events than any amount of description.

189.—If it is suspected on good grounds, or known, that the characters of a work are historical personages disguised, give the real names; *e.g.*:—

WARD. Marriage of William Ashe.

Principal characters: Closely resemble a group of English people of early 19th cent.; Lady Kitty Bristol, the capricious and emotional heroine (Lady Caroline Lamb), Geoffry Cliffe, the lover of Lady Kitty (Byron), Mme. d'Estrees, mother of Lady Kitty (Lady Blessington), and William Ashe, husband of heroine (Lord Melbourne).

190.—If the author is known to have included autobiographical memories in his work, note the fact; *e.g.*:—

DICKENS. David Copperfield.

Founded to a large extent on story of his own early struggles and on other memories.

But statements of this kind should be well authenticated. Moreover, only the cases in which autobiography enters extensively and materially into the course of the narrative require such notes.

191—Note the period of the story. If the exact containing dates cannot be determined, note the closest approximation thereto; *e.g.*:—

PRIOR. Forest folk.

Scene: Sherwood Forest during Luddite Riots, 1811-16, when distress of rural poor caused revolt against machinery.

FREYTAG. Debit and credit.
Scene: Prussian Silesia, 1848.

BENSON. The Vintage.
Scene: Greece, war of independence, 1821.

192.—Note the central idea, or mainspring of the action, or the principal motives, if there are several. Note the principal historical events described; *e.g.*:—

SHAKESPEARE. Othello.
Motives: Jealousy and intrigues for preferment.

BENSON. Limitations.
Theme: Limitations of art and life.

MITCHELL. Constance Trescot.
Theme: Tranformation of character through passion of revenge.

193.—Use the following critical terms for works to which they are applicable:—Humorous, fantastic, didactic, sensational, tragic; a romance, a comedy, a comedy of manners, a tragedy, and such other epithets as may seem suitable upon examination of the books; *e.g.*:—

COBB. The Dissemblers.
Comedy of manners.

Observe that the expressions given above border upon matters of fact, and carefully avoid terms of appraisal, of condemnation and of approval, or terms used in analysing the æsthetics of imaginative writing.

194.—If a work contains much dialect, note the fact, and state whether it is easy to read or not; *e.g.*:—

CROCKETT. The Stickit minister.
Contains much Galloway dialect.

BELL. Wee Macgreegor.

Much Glasgow dialect; not easy reading for the Southron.

Biographical Works, Personalia.

195.—Indicate very briefly the biographee's claim to reader's interest; outline his notable achievements; show whether the biography is of interest on account of the subject's thought or actions, or the friends with whom he associated, or the events he has taken part in, or of his experiences, either in the way of travel, or amidst a certain environment, political, journalistic, social, military, and so forth.

Historical Works.

196.—Author's qualifications, original research; standpoint, political, sociological, religious, philosophical; grade and limits of treatment; containing dates, if it be not the practice to put these in title; presence of analytical tables, chronologies, comparative statistics; reprints of historical documents, treaties.

Topographical Works.

197.—Course, objects (exploration, scientific research, sight-seeing, sport, prospecting, etc.) and results (if important) of the journey; author's acquaintance with country; date and duration of journey; novel methods of travel. In the case of guide books note whether information relating to mode and expense of travelling, expenses and conveniences of residence, is given or not.

Local Literature.

198.—Note address (if local) at which author resided, his occupation; local press at which book was printed;

collation, in the case of rarities, and number of copies printed; illustrations, maps, etc., of special value and interest; variations in later editions; autograph or other additions to books. ALSO NOTE the following additions to and variations from the practice in annotating non-local works.*

199.—The rule in § 112, suggesting the transference of matter from the title, does not apply in the case of local or rare works.

200.—Refer to such articles in biographical dictionaries and encyclopædias as relate to authors of important local works; *e.g.* :—

HASTED. History of Kent.
Author: See "Dictionary National Biography," v. 25; 110; Smith's "Bibliotheca Cantiana," p. 12.

As a rule, little information is forthcoming in connection with local authors, and it is useful to draw particular attention to such biographical material as exists.

201.—If it is known that copies of very scarce local books, either in a better state of preservation than the library copy, or containing important MS. notes, are in other libraries, refer thereto; *e.g.* :—

PHILIPOTT. Villare Cantianum.
There are 5 copies in Gough's collections in Bodleian library, with MS. notes by Roger Gale, Le Neve, Dugdale, Ames, and Gough.

* A librarian in charge of a municipal library which collects local literature is required, so far as that collection is concerned, to bring full bibliographical and some antiquarian knowledge to his work.

202.—Note the presence of topographical views or vignettes, or coats of arms, in maps and charts; also give the names of the artists, or engravers, if well-known; *e.g.* :—

SYMONSON AND WHITWELL. New description of Kent. [A map. . .]

Two views at top, one of Rye, by Sir A. Van Dyck; other of Dover Castle and Town, from ye Landside, by W. Hollar.

SPEED. Map of Kent.

At top are arms of Odo, Bp. of Bayeux, Will Iprese, Earl of Flanders, Herbert de Burgh, Edmund Woodstok, Thomas Holland, Wm. Nevill, Edmond Graye, Anthony Graye; at lower corners are plans of Canterbury and Rochester.

203.—If a map or illustration has formed part of a book or atlas, note the fact; *e.g.* :—

SPEED. Map of Kent.

From his "Collection of English maps."

204.—Note curious and quaint imprints, colophons, and the like; *e.g.* :—

THE KENTISH FAYRE, or the Parliament sold to their best worth.

Printed at Rochester, 1648, "and are to be sold to all those who dare buy them."

NOTE—Most of the examples of annotations to local literature are from J. R. Smith's "Bibliotheca Cantiana," which is a good example of an annotated topographical bibliography.

Juvenile Books.

205.—All the rules in the Code apply equally well to Juvenile books, but note the following :—

206.—The notes to books intended for children over ten years of age should be written in simple, though not childish,

language. So far as possible, the language of the annotation should match the language of the book; *e.g.* :—

LONG. Following the deer.

Author used to follow the deer in American forests when he was a boy, and he writes about everyday life of the deer as he saw it.

207.— Annotations to books intended for children under ten years of age should be addressed to teachers and parents. Parents expect information regarding the contents, the size of the type, the illustrations and the difficulty of the language, and usually desire to have those books distinguished which are known to be popular with children. Distinguish also American and Colonial books; *e.g.* :—

ARNOLD. Second reader.

Fables, nursery tales, short stories and poems. Attractively illustrated. In words of one syllable. American.

BASS. Lessons for beginners in reading.

Short sentences about flowers, nuts, seeds, etc. Coloured illustrations. Popular. American.

KIPLING. Just so stories.

Especially adapted for reading aloud.

BANNERMAN. Story of little black Sambo.

A tiger story, with coloured pictures; type large and clear.

BASS. Nature stories for young readers.

Very simple talks intended to interest children in plant life. American.

208.—Unless the catalogue is graded, state the age of the child for whom each book is suitable; also the sex; *e.g.* :—

MULHOLLAND. Giannetta.

For girls, aged 13-16.

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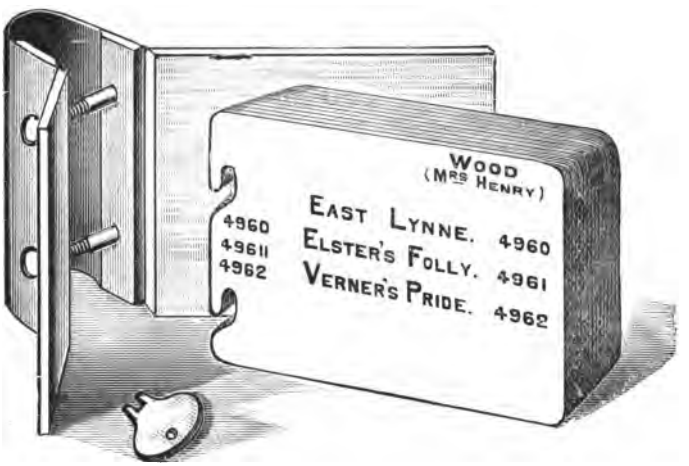

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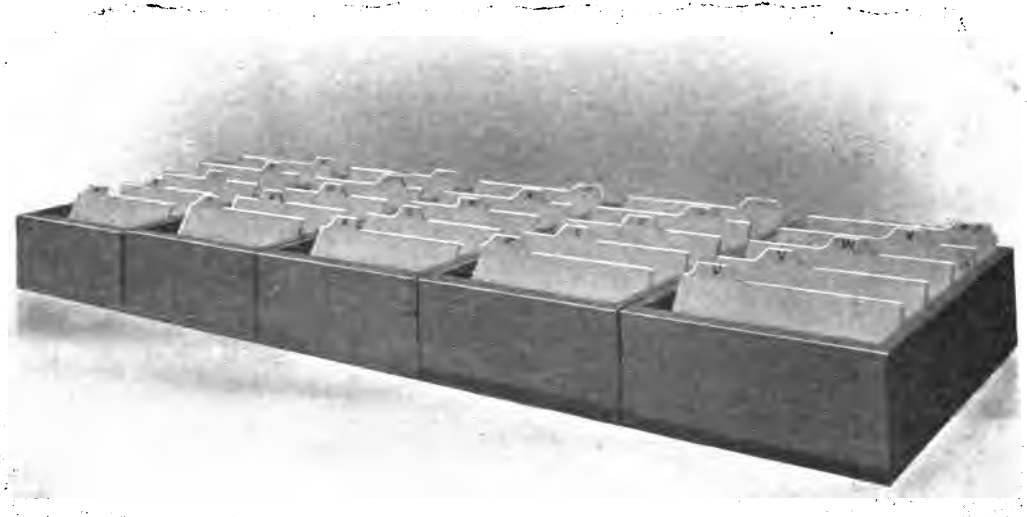

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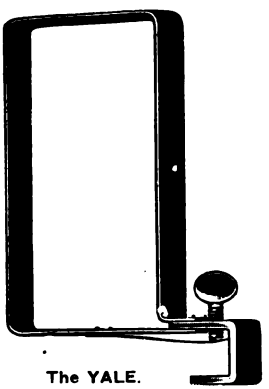

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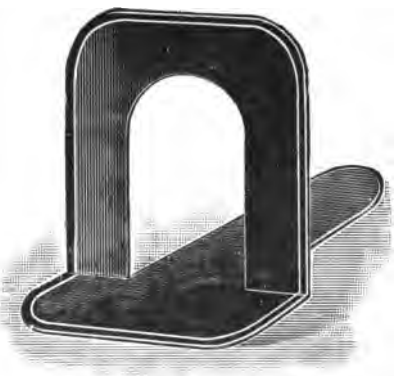

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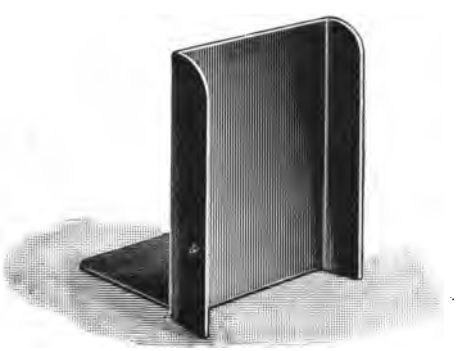

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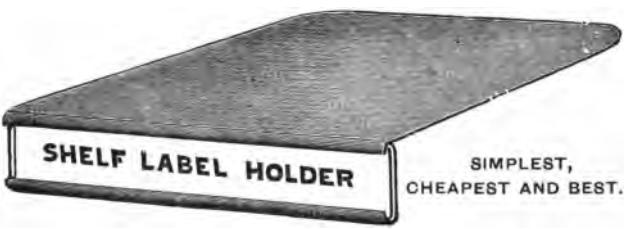

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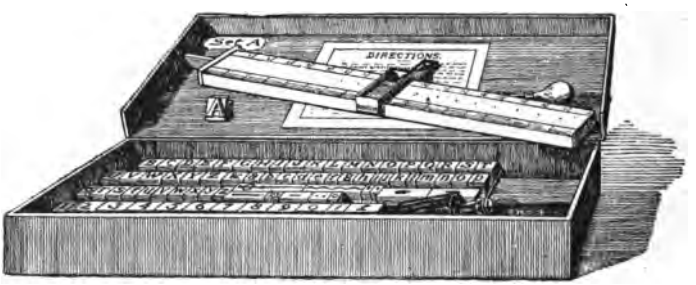

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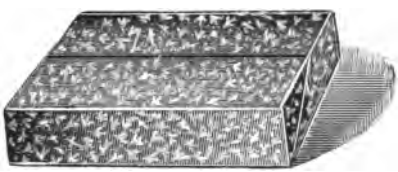

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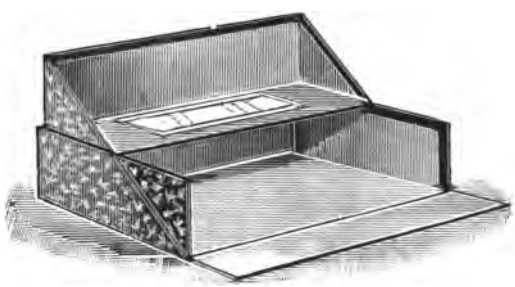

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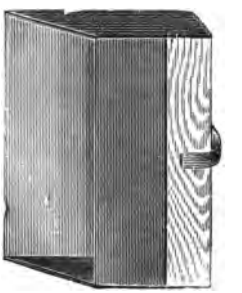

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